

BOARD OF EDUCATION.

ART EXAMINATION PAPERS

AND

EXAMINERS' REPORTS,

1914,

TOGETHER WITH LISTS OF THE CANDIDATES WHO
PASSED THE EXAMINATIONS.



LONDON:

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LIST OF MEMBERS OF THE ART EXAMINING COMMITTEES, 1914.

For the Examination in Drawing.

Mr. S. J. Solomon, R.A. (Chairman).
 Mr. H. A. Bowler, H.M. Inspector of Schools.
 Mr. G. P. Gaskell, R.B.A., R.E., Principal of the Polytechnic
 Institute School of Art, St. Marylebone, London.
 Professor A. B. Pite, F.R.I.B.A., Professor of Architecture at the
 Royal College of Art.
 Professor E. S. Prior, M.A., A.R.A., F.R.I.B.A.
 Mr. J. Byam Shaw, R.I., A.R.W.S.
 Professor A. Thomson, M.A., M.B.

For the Examination in Painting.

Mr. George Henry, A.R.A., R.S.A. (Chairman).
 Mr. J. W. Allison, H.M. Inspector of Schools.
 Mr. J. Seymour Lucas, R.A.
 Professor G. E. Moira, Professor of Painting at the Royal College
 of Art.
 Mr. F. Suddards, H.M. Inspector of Schools.

For the Examination in Modelling.

Mr. W. R. Colton, A.R.A., R.S.B.S. (Chairman).
 Mr. C. J. Allen, R.S.B.S., Vice-Principal of the Liverpool City
 School of Art.
 Professor E. Lantéri, R.S.B.S., Professor of Modelling at the
 Royal College of Art.
 Mr. J. Lattimer, H.M. Inspector of Schools.
 Mr. F. Derwent Wood, A.R.A., R.S.B.S., Hon. A.R.C.A.

For the Examinations in Pictorial Design and Industrial Design.

Professor Selwyn Image, M.A. (Chairman).
 Mr. H. Allport, H.M. Inspector of Schools.
 Mr. R. Anning Bell, A.R.A., R.W.S.
 Mr. J. Harrison, Hon. A.R.C.A., Principal of the School of
 Art, Waverley Street, Nottingham.
 Mr. T. Erat Harrison.
 Mr. T. Stirling Lee, R.S.B.S.
 Professor W. R. Lethaby, F.S.A., F.R.I.B.A., Professor of Design
 at the Royal College of Art.

Mr. S. J. Cartlidge, Chief Inspector of Schools of Art, and
 Mr. A. Spencer, Principal of the Royal College of Art, were
 also members of each of the Committees.

REPORTS OF THE EXAMINING COMMITTEES.

Examination in Drawing.

The Examiners note with some satisfaction that there are fewer incompetent works in this year's Examination than in that of 1913, but they are of opinion that improvement in this direction is still desirable. It is probable that some students, contrary to the advice of their Masters, enter for this Examination before they are prepared for it.

DRAWING FROM THE LIFE, FROM THE ANTIQUE AND FROM MEMORY.

The life drawings show some improvement; but faults, mainly in construction, are still too evident.

The drawings from the antique are of a higher average than those from the living model. As life drawing is of the greatest importance to the student, more attention should be paid to this branch of study.

The memory drawings from the antique are not at all good. The students would do well to be more observant of the forms and movements of animals, and they might with advantage devote some little time to the study of a skeleton of the horse or dog, and so learn the underlying principles of the construction of animals in general.

ANATOMY.

The exercises submitted this year are of much the same standard as those examined last year.

Too many of the candidates, without having the necessary training and practice, attempted the difficult question dealing with the anatomical analysis of a figure in action; the mere adaptation of a sort of anatomical pattern within an ill-drawn outline is hardly to be regarded as evidence of a knowledge that is likely to prove useful. It should be recognised that work of this kind should only be undertaken after the student has made some attempt to verify the anatomical facts by constant reference to the living model; by this means only will he realise how much the form is modified by the contraction of one set of muscles in contrast with the stretching and relaxation of an opposing group.

The less advanced candidates might have achieved greater success had they contented themselves with answering some of the simpler and more elementary questions.

In spite of the remarks and recommendations made in last year's report, there seems no improvement in the knowledge exhibited of the form of the pelvis. It is not that a familiarity with its details is necessary; but some acquaintance with its general form, mass and proportions is wanted, and that cannot be acquired from illustrations and diagrams alone, but must be studied direct from the skeleton.

Whilst some of the exercises this year were worthy of commendation, there was no paper of outstanding merit.

PERSPECTIVE.

As a whole, the worked exercises in Section A. show that a very large majority of the candidates possess a sound knowledge of Perspective so far as it is concerned with the accurate delineation of simple objects bounded by vertical, horizontal and curved lines from given conditions of plan and elevation.

The projection of shadows and reflections has also been successfully dealt with by a considerable number of the candidates.

In Section B., the exercise in sketching a view of a building from a skeleton plan and elevations, the candidates generally have not shown due adherence to the proportions given, though in a large number of cases good exercises have been done. The accessories were in some cases puerile and in others too much elaborated.

ARCHITECTURAL DRAWING.

The test this year has been, as last year, on the lines of draughtsmanship in pencil and in colour washes. The student is asked to show his powers in the drawing of a classical column, and secondly in the plan, section and elevation of a building or portion of a building. There is required for this purpose only the smallest knowledge of architectural archæology; but what is asked is some appreciation of architectural form such as can be shown in a sympathetic line drawing with values brought out by monochrome washes. It is to be remarked that few candidates care to express themselves in this easy and effective way. In most cases the remembrance of the Greek column and the setting out of the selected building was conveyed to the Examiner in a mechanical exercise with a dull thin line and the smallest effort at any freedom of touch in the details. Some half-dozen exercises had more assured draughtsmanship; but in a very large number, while knowledge of the details of a column was not deficient, the feeble execution left to the Examiner no ground for awarding a high mark.

Examination in Painting.

The Examiners are of opinion that, with the exception of the drawings and paintings from the nude model, there is a general improvement in the work submitted for this Examination.

DRAWING FROM LIFE.

It is most noticeable that in this test there is a distinct falling off, none of the works reaching the standard of the best of last year. This is regrettable, since drawing of the nude figure must be the basis of all that is good in Decorative Art.

PAINTING FROM LIFE.

From the point of view of construction and light and shade there is little difference between the work of this year and that of last year. But there is a marked improvement in colour and appreciation of light.

The Examiners would strongly recommend that the students should not waste the time allotted to them for this test by painting extraneous and accidental objects occurring in the background. If the instructions in the examination paper had been followed, this would not have happened.

PAINTING FROM STILL LIFE.

The exercises worked in this test are strikingly superior to the work done in the other tests; so much so, that the Examiners are at a loss in some cases to account for the marked disparity shown.

FIGURE COMPOSITION.

The Examiners are very pleased to note that the advice given last year has had such beneficial results, and that there has been marked improvement in this the most difficult and important test. In colour and composition, as well as in outlook, there is an improvement, and in several instances candidates have shown a true appreciation of Decorative Art.

The Examiners would call attention to the remarks contained in last year's report on this section of the Examination, and they would request the students to pay careful attention to the advice then given, which, if followed, will, the Examiners are convinced, lead to still further improvement in the future.

Examination in Modelling.

The Examiners are pleased to find that the general standard of the work submitted at this Examination is superior to that of last year. This is seen more particularly in the exercises worked at the tests in Modelling the Figure from Life and Modelling the Hand and Wrist. Improvement in the exercises in Modelling from Life is no doubt to be accounted for to a great extent by the additional time allowed for the test in this subject.

The Examiners regret that the exercises worked at the important test in Figure Composition do not show that improvement which they desire to see. There is a similar want of improvement also in this year's exercises in Original Design.

In the test in Modelling Ornament, candidates were informed in the instructions on the examination paper that they were required to model a free interpretation of the example given on the paper, and that under no circumstances could a mere sketch be allowed; but the mere repetition of the example given on the examination paper without any display of freedom or invention on the part of the candidates would seem to prove the uselessness of this particular test, which, the Examiners understand, the Board have already decided to omit from this Examination in future.

In the written work the general level of attainment is much the same as last year, a satisfactory standard being reached on the whole.

Examination in Pictorial Design.

ELEMENTARY DESIGN.

The exercises here were not of a high average. In the landscape sketches there was shown but little feeling for design; and but little intelligent use was made of the opportunities for broad treatment of design suggested by the examiners' questions. For instance, in Question 1 the demand for a low horizon gave students an opportunity for a largeness of design by contrasting a big open sky and low lines of land, which was in no case taken advantage of. The writing was on the whole fair; but the arrangement of letters in the shapes surrounding them was too frequently poor. Only in the heraldic animals was any improvement visible over the exercises of last year.

FIGURE COMPOSITION.

The designs for the lunette were disappointing, showing little sense of how to arrange figures satisfactorily in this shape, and the execution of the figures was for the most part careless and coarse.

The designs for the composition in which one figure was to be holding a bow, were, with a single exception, poor.

ORIGINAL DESIGN.

Here a very marked advance was shown over the work of last year both in the number of drawings submitted and in their quality. At least four of the drawings had great merit alike in design and execution.

HISTORY AND METHODS OF ENGRAVING, ETC.

Here, as was the case last year, a considerable amount of knowledge was shown ; but much of it was expressed confusedly, and overlaid with a deal of irrelevant detail.

On the whole there was not much sign of students having tried within reasonable expectation to think and observe for themselves. Many phrases and criticisms commonly recurred, which showed that the writers were recalling and repeating what they had heard from their teacher or read in books, but the meaning of which they had only very partially grasped and not at all digested. It was moreover sadly noticeable that hardly any reference was made to the beautiful and distinguished Italian work in wood-cutting and engraving of the late 15th century ; while much parrot-like criticism was levelled against the whole class of engravers of pictures. On the other hand, considerable appreciation was shown of the fine English engraved illustrations of the "Sixties," though generally in the papers the essential difference between the earlier method of wood-cutting on the plank with a knife and the later method of cutting across the grain with a graver was wholly ignored.

Examination in Industrial Design.

DRAWING OR MODELLING FROM HISTORIC ORNAMENT.

Both in the drawing and in the modelling there was distinct advance shown here over last year's work. One or two, indeed, of the modellers showed a good deal of natural capacity, which would, however, of course require much careful training to do itself justice.

ELEMENTARY DESIGN.

The drawings sent in were on the whole a very unsatisfactory lot, both in design and execution.

The answers to the question dealing with the enlargement or reduction of an object were frequently over-complicated and

elaborate; and on the other hand sometimes apparently they were merely freehand enlargements or reductions. The simplest methods should always be employed for this purpose.

The types of lettering chosen were for the most part good, but the execution and distribution of the letters were poor.

The heraldic animals were extremely poor.

ORIGINAL DESIGN.

Crafts involving Modelling.

With but one exception the works submitted in these crafts were exceedingly poor, and in two cases, those of Pottery and Die Sinking, quite bad. The one notable exception was the Jewellery; here, four out of the six examples submitted were very good, and two of them were indeed excellent.

Crafts not involving Modelling.

Here the Examiners are glad to report that on the whole the work was quite promising. Examples of thirteen different crafts were submitted to them. In eight of these, namely, Cotton Weaving, Linen Weaving, Enamelling, Illumination, Painting and Decorating, Book Binding, Lace Making, and Cabinet Work, the work shown was fair; in four, namely, Cotton Printing, Embroidery, Silk Weaving, and Stained Glass, it was quite satisfactory; in only one—Dress Designing—was it distinctly poor. The Examiners would specially commend certain examples of Embroidery, Enamelling, Cotton Printing, Stained Glass, Illumination, Cabinet Work, Painting and Decorating, and Silk Weaving; while one student in Stained Glass, one in Embroidery, and two in Cotton Printing, specially distinguished themselves.

HISTORY AND STYLES OF ORNAMENT.

Whilst there were several good examination papers in this class, the answers as a whole cannot be considered as above fair. It is too often the case that candidates do not first make sure of thoroughly understanding the question asked them before attempting to answer it, with the result that frequently much in their answer is irrelevant. Sometimes also candidates, while showing knowledge in their sketches, in their written explanations get themselves into great confusion, or even contradict the knowledge evidenced in their drawings. Other candidates again write long answers on history, &c., which they have clearly got up beforehand, but which, however good in themselves, have nothing whatever to do with the matter in hand; any treatment of this is entirely avoided.

TESTIMONIES OF STUDY.

These on the whole were very satisfactory. Many of them showed a commendable amount of diligent and intelligent study of nature, and of fine examples of old work. It is to be expected, of course, that under the stress of examination students should often fail to do themselves justice, but occasionally this failure is so great as to be almost inexplicable. For example, in the testimonies of study the Examiners were greatly impressed by the singular beauty of design and execution of certain ornamental tiles; whilst, on the other hand, the Tile Painting executed in the Examination was indifferent and commonplace. Against this it is only fair to say that the designs for Enamelling and Jewellery executed during the examination were a great deal better than the Enamelling and Jewellery shown in the testimonies of study.

GENERAL OBSERVATIONS.

If in the above Report the Examiners have been compelled to speak of a great deal of the work submitted to them as unsatisfactory, yet as a whole they think it shows an advance upon that submitted last year, and in one or two cases a notable advance. They have, however, again to regret that, generally speaking, the written answers to their questions have been better than the executed work. Knowing how much excellent teaching is given in the Schools, and how much excellent work is produced there while the students are in immediate touch with their teachers, the Examiners, when they see how inferior to this work is much of that done in the Examination, cannot help feeling that in the Schools hardly enough attention is paid to the confessedly difficult task of teaching students to stand on their own feet and run alone.

LISTS OF CANDIDATES WHO PASSED THE EXAMINATIONS IN ART, 1914.

N.B.—For each subject separate lists are given, arranged in alphabetical order, showing the candidates, if any, who

(i) Passed with Distinction;

(ii) Passed, but not with Distinction.

The name of the School by which a candidate was presented for examination is shown.

Against the name of each candidate in Industrial Design the craft in relation to which the candidate was examined, selected by the candidate from a list given in the syllabus of the examination, is entered in brackets.

Examination in Drawing.

PASSED WITH DISTINCTION.

Boulton, Doris : Stoke-on-Trent, Burslem School of Art.

Cook, Winifred H. : Willesden Polytechnic Institute School of Art.

Cowles, Geoffrey C. : Leicester School of Art.

Ellis, Frederick V. : Halifax School of Art.

PASSED.

Barrett, Arthur C. : Bradford School of Art.

Bayley, Marguerite E. : Northampton School of Art.

Benson, Harold W. : Leicester School of Art.

Betts, Jack A. : Bath School of Art.

Böhs, John F. L. : Poole School of Art.

Brookes, John H. : Leicester School of Art.

Chambers, Maud M. : Kingston-upon-Hull School of Art.

Conybeare, Reuben : Plymouth Municipal School of Art.

Cooper, John A. : Bradford School of Art.

Curtis, Roberta F. C. : Portsmouth School of Art.

Dale, Ralph W. : Leek, Nicholson Institute School of Art.

Dixon, Henry : London, Holborn, L.C.C. Central School of Arts and Crafts.

Duge, Evelyn D. : Leicester School of Art.

Foster, Edith A. : Leeds, Vernon Street School of Art.

Gagg, Ethel M. : Taunton School of Art.

Hancock, Winifred M. : Leicester School of Art.

Hardill, George G. : Lancaster, Storey Institute School of Art.

Hardy, Dorothy : Leicester School of Art.

Harries, Agnes M. : Leeds, Vernon Street School of Art.

- Higgins, Frank W. : Chester, Grosvenor Museum School of Art.
- Hollyer, Olive E. M. : Wimbledon School of Art.
- Holman, Stanley : Reigate, Redhill School of Art.
- Hutchings, Hilda E. : Bristol, Queen's Road School of Art.
- Ineson, William B. : Leeds, Vernon Street School of Art.
- Keen, Robert W. : Bristol, Queen's Road School of Art.
- Keeping, Gwendoline D. : Portsmouth School of Art.
- Klein, Kate E. : Reigate, Redhill School of Art.
- Knill, Barbara E. : Rochester Central School of Art.
- Legg, Dorothy A. : Beckenham School of Art.
- Lias, James W. : Newton Abbot School of Art.
- Lister, John H. : Keighley School of Art.
- Lockie, John R. : Newcastle-upon-Tyne, Armstrong College, King Edward VII. School of Art.
- Mayson, Alfred J. : Northampton School of Art.
- Melling, Thomas B. : Preston, Harris Institute School of Art.
- Micklewright, George P. : West Bromwich, Ryland Memorial School of Art.
- Moore, Katharine K. : Leeds, Vernon Street School of Art.
- Newton, Stanley H. : Manchester School of Art.
- Nicklin, William H. : Birmingham, Margaret Street School of Art.
- Nunney, Reginald : Leicester School of Art.
- Ormerod, Edith M. : Blackburn School of Art.
- Parker, Norah : London, Hammersmith, L.C.C. School of Arts and Crafts.
- Penprase, Newton H. : Belfast Municipal Technical Institute.
- Porter, William H. : Leeds, Vernon Street School of Art.
- Smith, Kenneth B. : Nelson School of Art.
- Stein, Charles G. : Liverpool, City School of Art.
- Sutton, Annie : Macclesfield School of Art.
- Tennant, Norman : Bradford School of Art.
- Thatcher, James W. : Halifax School of Art.
- Walton, Isabel : Blackburn School of Art.
- Watts, Edward C. : Northampton School of Art.
- Wheaton, Mabel W. : Portsmouth School of Art.
- Whitham, Mary B. : Leeds, Vernon Street School of Art.
- Willcocks, Thomas H. : Plymouth Municipal School of Art.
- Willis, John H. : West Hartlepool School of Art.
- Wood, Gladstone S. : Chesterfield School of Art.

Examination in Painting.

PASSED WITH DISTINCTION.

- Fripp, Paul : Leicester School of Art.
- Gardiner, Alfred C. : London, Islington, L.C.C. Camden School of Art.
- Lawrence, Alfred K. : Newcastle-upon-Tyne, Armstrong College, King Edward VII. School of Art.

PASSED.

Firth, Francis G. : Leeds, Vernon Street School of Art.
 Ghilchik, David L. : Manchester School of Art.
 Rendle, J. Morgan : Bideford School of Art.
 Tuck, Horace W. : Norwich School of Art.
 Walker, Bernard F. : Birmingham, Margaret Street School of Art.
 Warnes, Herschel F. : Birmingham, Margaret Street School of Art.
 Wellington, Hubert L. : Stafford School of Art.

Examination in Modelling.

PASSED WITH DISTINCTION.

Bateman, James : Leeds, Vernon Street School of Art.
 Metcalfe, Percy : Leeds, Vernon Street School of Art.

PASSED.

Gleaves, Percy : Swansea School of Art.
 Stephenson, John C. : Leeds, Vernon Street School of Art.

Examination in Pictorial Design.

PASSED.

Austin, Robert S. : Leicester School of Art.
 Bennison, Philip B. : Sunderland School of Art.
 Colman, Ethel F. : Brighton School of Art.
 Crossfield, George : Leeds, Vernon Street School of Art.
 Frost, Cyril J. : Banbury School of Art.
 Haworth, Peter : Manchester School of Art.
 Liley, William : Sunderland School of Art.
 Lismore, William : St. Albans School of Art.
 Mumby, Harold C. : Manchester School of Art.
 Simpson, Archibald J. : Plymouth Municipal School of Art.
 Umbers, John L. : Birmingham, Margaret Street School of Art.

Examination in Industrial Design.

PASSED WITH DISTINCTION.

Adshead, Kathleen W., (*Jewellery*) : Manchester School of Art.
 Appleton, Alice M., (*Jewellery*) : Manchester School of Art.
 Cubley, Kathleen D. P., (*Cotton Printing*) : Leek, Nicholson Institute School of Art.
 Faulkner, Howard B., (*Cotton Printing*) : Dudley School of Art.
 Halls, Gladys E., (*Embroidery*) : Ipswich School of Art.

- King, Winifred, (*Enamelling*): Birmingham, Margaret Street School of Art.
- Mottram, Arthur, (*Silk Weaving*): Macclesfield School of Art.
- Mowels, John H., (*Enamelling*): Brighton School of Art.
- Nicholson, Margaret D., (*Embroidery*): London, Camberwell, L.C.C. School of Arts and Crafts.
- Nuttgens, Joseph E., (*Stained Glass*): Harrow-on-the-Hill, District Technical Art Class.
- Pike, Leonard W., (*Cotton Printing*): Worcester, Victoria Institute School of Art.
- Sandiford, John A., (*Cotton Printing*): Glossop School of Art.
- Sharp, Dan W., (*Cotton Weaving*): Nelson School of Art.
- Walker, Anna M., (*Embroidery*): Cambridge School of Art.
- Wheaton, Florence E., (*Jewellery*): Liverpool, City School of Art.

PASSED.

- Balshaw, Florence E., (*Embroidery*): Todmorden Art Class.
- Barlow, Albert E., (*Tile Painting and Modelling*): Manchester School of Art.
- Barton, Leonard, (*Cotton Weaving*): Blackburn School of Art.
- Braddock, Jennie, (*Embroidery*): Wimbledon School of Art.
- Burras, Caroline A., (*Illumination*): Leeds, Vernon Street School of Art.
- Caswell, Isabel M., (*Embroidery*): Birmingham, Handsworth, Golds Hill Road School of Art.
- Cocksedge, Katharine M., (*Silk Weaving*): Chelmsford School of Art.
- Collin, Agnes B., (*Embroidery*): Cambridge School of Art.
- Combs, Katherine, (*Embroidery*): Brighton School of Art.
- Coombes, William J., (*Linen Weaving*): Belfast Municipal Technical Institute.
- Cowan, Annie G., (*Embroidery*): Newcastle-upon-Tyne, Armstrong College, King Edward VII. School of Art.
- Davies, Ethel B., (*Embroidery*): Liverpool, City School of Art.
- Davies, Marie G., (*Embroidery*): Manchester School of Art.
- Dent-Young, Mary C. C., (*Embroidery*): Bath School of Art.
- Dorey, John A., (*Gold and Silver Smithing*): Birmingham, Handsworth, Golds Hill Road School of Art.
- Duckett, Margaret M., (*Embroidery*): Preston, Harris Institute School of Art.
- Eastwell, Thomas C., (*Painting and Decorating*): Cambridge School of Art.
- Essenhig, Reginald C., (*Gold and Silver Smithing*): Manchester School of Art.
- Fletcher, Archibald M., (*Illumination*): York School of Art.
- Flexen, Ernest W., (*Wood Carving*): Bath School of Art.
- Grierson, Edith, (*Embroidery*): Manchester School of Art.
- Harris, Gertrude M., (*Cotton Printing*): Manchester School of Art.

- Johnson, Norah, (*Embroidery*): Maidstone School of Art.
 de Jong, Arton C., (*Jewellery*): Leeds, Vernon Street School of Art.
 Kinder, Arthur L., (*Jewellery*): Coventry School of Art.
 Lenn, Winifred, (*Embroidery*): Newcastle-upon-Tyne, Armstrong College, King Edward VII. School of Art.
 Lister, Dean, (*Book Binding*): Leeds, Vernon Street School of Art.
 Marchbank, Elizabeth V., (*Lace Making*): Newcastle-upon-Tyne, Armstrong College, King Edward VII. School of Art.
 Prince, Louis S. M., (*Illumination*): Manchester School of Art.
 Rawnsley, Hilda A., (*Embroidery*): Bournemouth School of Art.
 Ritson, William A., (*Wood Carving*): Bridgwater School of Art.
 Roberts, Nina F. C., (*Embroidery*): Maidstone School of Art.
 Rose, Thomas S., (*Cabinet Work*): Bradford School of Art.
 Sedgwick, Margery, (*Embroidery*): Leicester School of Art.
 Smith, Muriel J., (*Embroidery*): Worcester, Victoria Institute School of Art.
 Snowdon, Eleanor, (*Illumination*): Newcastle-upon-Tyne, Armstrong College, King Edward VII. School of Art.
 Stewart, Kenneth, (*Iron Work*): Leeds, Vernon Street School of Art.
 Thewlis, Margaret, (*Cotton Printing*): Manchester School of Art.
 Usher, George E., (*Light Metal Work*): Leicester School of Art.
 Varley, Edith M., (*Embroidery*): Huddersfield School of Art.
 Wareing, Margaret, (*Linen Weaving*): Liverpool, City School of Art.
 Watson, Euphemia C., (*Embroidery*): West Hartlepool School of Art.
 Whitaker, John T., (*Wood Carving*): Bath School of Art.
 Wilkinson, James A., (*Cotton Weaving*): Burnley School of Art.
 Williams, Richard J., (*Illumination*): Worcester, Victoria Institute School of Art.
 Winnall, Minnie, (*Embroidery*): Leicester School of Art.
 Wood, Hannah, (*Embroidery*): Leeds, Vernon Street School of Art.
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RULES AND GENERAL INSTRUCTIONS FOR CANDIDATES.

NOTE.—THE FOLLOWING RULES WERE SUPPLIED TO THE CANDIDATES, IN ADDITION TO THE "INSTRUCTIONS TO CANDIDATES" PRINTED AT THE HEAD OF EACH EXAMINATION PAPER. CANDIDATES WERE INSTRUCTED TO TAKE THE RULES WITH THEM TO THE EXAMINATION.

Examination in Drawing, 1914.

A.—INSTRUCTIONS AS TO MATERIALS TO BE PROVIDED BY THE CANDIDATES, &C.

1. Candidates will be supplied with ink, blotting paper, paper fasteners, answer books, drawing paper, and easels. Candidates should bring their own pens, blacklead pencils (and black chalk, Russian charcoal or carbon pencil, if desired), drawing boards, drawing pins, knives, and indiarubber, and for the tests in Perspective and Architectural Drawing such instruments as may be required. The necessary materials for washing in the shadows and reflections in the test in Perspective, and the shading in the test in Architectural Drawing, where this method of indicating them is preferred, should also be brought by the candidates; and, for estimating the proportions of the figure to be drawn in the tests in Drawing from Life and Drawing from the Antique, a plumb-line may be brought by the candidates. Candidates who propose to make their drawings in charcoal must bring the necessary materials for fixing them.

2. Candidates are forbidden to have in their possession any paper or any material or instruments other than those mentioned above, or any book or writing from which answers may be copied, whether used or not. If any book or paper or any material or instrument other than those permitted has been brought into the Examination room by any candidate, it should be given up to the Superintendent before work is begun.

B.—RULES TO BE OBSERVED BY CANDIDATES DURING THE EXAMINATION.

3. Before beginning work candidates are required to enter in the space provided on their drawing paper and answer books their Surnames and all their Christian names in full, and also the examination numbers allotted to them and shown on the tickets admitting them to the Examination.

4. Candidates are also forbidden :—

- (a) to apply under any circumstances whatever to other candidates ;
- (b) to answer under any circumstances whatever applications from other candidates ;
- (c) to copy under any circumstances whatever one from another ; or
- (d) to connive at any misconduct of this kind.

5. Whatever questions candidates may have to ask or remarks to make during the Examination must be addressed to the Superintendent or to one of his Assistants only ; but those superintending the Examination are not at liberty to give any explanation bearing upon the subject of the Examination.

6. Any candidates who have made their drawings in charcoal must fix them, and they will be allowed time to do so immediately after the end of the Examination.

7. In tests where a model is posed, candidates must either remain in their places or leave the examination room while the model is resting.

8. Except as above, candidates must remain in their places until they have finished work, and when their work has been collected by the Superintendent quietly leave the Examination room. No candidate may leave before the expiration of 45 minutes from the beginning of the Examination, and none can be re-admitted after having once left the Examination.

9. Candidates who break any of these Rules or use any unfair means are liable to be dismissed from the Examination room and to have their Examination cancelled.

Candidates should attend five minutes before the time fixed for the beginning of the Examination ; and earlier, if possible, on the first day.

Examination in Painting, 1914.

A.—INSTRUCTIONS AS TO MATERIALS TO BE PROVIDED BY THE CANDIDATES, &c.

1. Candidates will be supplied with ink, blotting paper, paper fasteners, answer books, canvases, drawing paper, paper for water colour, and easels. Candidates should bring their own pens, blacklead pencils (and black chalk, Russian charcoal or carbon pencil, if desired), colours, media, brushes, water bottles, dippers and other painting materials, drawing boards, drawing pins, knives, and indiarubber. For estimating

the proportions of the figure to be drawn in the tests in Drawing from Life and Painting from Life, a plumb-line may be brought by the candidates. Candidates who propose to make their drawings in charcoal must bring the necessary materials for fixing them.

2. Candidates are forbidden to have in their possession any paper or any material or instruments other than those mentioned above, or any book or writing from which answers may be copied, whether used or not. If any book or paper or any material or instrument other than those permitted has been brought into the Examination room by any candidate, it should be given up to the Superintendent before work is begun.

B.—RULES TO BE OBSERVED BY CANDIDATES DURING THE EXAMINATION.

3. Before beginning work candidates are required to enter in the space provided on their drawing paper and answer books, or on the label attached to the back of the canvases, as the case may be, their Surnames and all their Christian names in full, and also the examination numbers allotted to them and shown on the tickets admitting them to the Examination.

4. Candidates are also forbidden—

- (a) to apply under any circumstances whatever to other candidates;
- (b) to answer under any circumstances whatever applications from other candidates;
- (c) to copy under any circumstances whatever one from another; or
- (d) to connive at any misconduct of this kind.

5. Whatever questions candidates may have to ask or remarks to make during the Examination must be addressed to the Superintendent or to one of his Assistants only; but those superintending the Examination are not at liberty to give any explanation bearing upon the subject of the Examination.

6. Any candidates who have made their drawings, in the test in Drawing from Life, in charcoal must fix them, and they will be allowed time to do so immediately after the end of the Examination.

7. In tests where a model is posed, candidates must either remain in their places or leave the examination room while the model is resting.

8. Except as above, candidates must remain in their places until they have finished work, and, when their work has been collected by the Superintendent, quietly leave the Examination room. In the tests in History and Methods of Painting,

and Figure Composition, no candidate may leave before the expiration of 45 minutes from the beginning of the Examination. No candidate can be re-admitted after having once left the Examination.

9. Candidates who break any of these Rules or use any unfair means are liable to be dismissed from the Examination room and to have their Examination cancelled.

Candidates should attend five minutes before the time fixed for the beginning of the Examination; and earlier, if possible, on the first day.

NOTE.—Candidates proposing to execute their paintings in water colour may obtain from the examination centre on the day before the examination in each test the paper and canvas supplied by the Board, in order that the straining of the paper upon the canvas may be completed by the candidate before the time fixed for the beginning of the test.

Examination in Modelling, 1914.

A.—INSTRUCTIONS AS TO MATERIALS TO BE PROVIDED BY THE CANDIDATES, &C.

1. Candidates will be supplied with ink, blotting paper, paper fasteners, answer books, clay, the necessary materials for framework, the necessary materials for casting, and modelling stands. Candidates should bring their own pens and modelling tools. Candidates may also provide air-tight cases if they desire.

2. Candidates are forbidden to have in their possession any paper or any material or instruments other than those mentioned above, or any book or writing from which answers may be copied, whether used or not. If any book or paper or any material or instrument other than those permitted has been brought into the Examination room by any candidate, it should be given up to the Superintendent before work is begun.

B.—RULES TO BE OBSERVED BY CANDIDATES DURING THE EXAMINATION.

3. Before beginning work candidates are required to enter in the space provided on their answer books or on the label supplied to them, and which is to be securely attached with string to their modelled works, their Surnames and all their Christian names in full, and also the Examination numbers

allotted to them and shown on the tickets admitting them to the Examination. Candidates are also particularly directed to incise clearly upon the clay models their Examination numbers.

4. Candidates are also forbidden—

- (a) to apply under any circumstances whatever to other candidates ;
- (b) to answer under any circumstances whatever applications from other candidates ;
- (c) to copy under any circumstances whatever one from another ; or
- (d) to connive at any misconduct of this kind.

5. Whatever questions candidates may have to ask or remarks to make during the Examination must be addressed to the Superintendent or to one of his Assistants only ; but those superintending the Examination are not at liberty to give any explanation bearing upon the subject of the Examination.

6. In tests where a model is posed, candidates must either remain in their places or leave the examination room while the model is resting.

7. No working upon clay models is permitted on the casting days.

8. When they have finished work, candidates must quietly leave the Examination room. In the tests, History of Sculpture, Methods of Sculpture, Modelling Design, and Figure Composition, no candidates may leave the room before the expiration of 45 minutes from the beginning of the Examination. No candidates may be re-admitted after they have once left the Examination.

9. Candidates who break any of these Rules or use any unfair means are liable to be dismissed from the Examination room and to have their Examination cancelled.

Candidates should attend five minutes before the time fixed for the beginning of the Examination ; and earlier, if possible, on the first day.

NOTES AS TO CASTING.

N.B.—(i) The candidate is required to cast his own exercise in Modelling the Hand and Wrist.

(ii) In the other subjects of this examination models may be cast either by the candidate, with or without assistance, or by a professional moulder or other person skilled in casting, provided that, when the candidate does not himself cast the model without assistance, the Board have previously approved any arrangements proposed. Any assistance that may be afforded to the candidate in casting his models, however, must not be given by a teacher of Modelling.

(iii) As soon as possible on the completion of the various modelling tests, and not later than 24 hours afterwards, the works must be covered with plaster as the first stage of the casting process.

(iv) Casting, whether by the Candidate or by any other person, must be done at the Examination Centre under superintendence within the hours respectively indicated in the Time Table.

Examination in Pictorial Design, 1914.

A.—INSTRUCTIONS AS TO MATERIALS TO BE PROVIDED BY THE CANDIDATES, &C.

1. Candidates will be supplied with ink, blotting paper, paper fasteners, answer books, drawing paper and easels. Candidates should bring their own pens, pencils, chalk, charcoal, any necessary mathematical drawing instruments, drawing boards, drawing pins, knives, indiarubber, water-colours, brushes, water bottles, dippers, and other materials for water-colour painting. Candidates who propose to make their drawings, in the test in Original Design, in charcoal must bring the necessary materials for fixing them.

2. Candidates are forbidden to have in their possession any paper or any material or instruments other than those mentioned above, or any book or writing from which answers may be copied, whether used or not. If any book or paper or any material or instrument other than those permitted has been brought into the Examination room by any candidate, it should be given up to the Superintendent before work is begun.

B.—RULES TO BE OBSERVED BY CANDIDATES DURING THE EXAMINATION.

3. Before beginning work candidates are required to enter in the space provided on their drawing paper and answer books their Surnames and all their Christian names in full, and also the examination numbers allotted to them and shown on the tickets admitting them to the Examination.

4. Candidates are also forbidden—

- (a) to apply under any circumstances whatever to other candidates;
- (b) to answer under any circumstances whatever applications from other candidates;
- (c) to copy under any circumstances whatever one from another; or
- (d) to connive at any misconduct of this kind.

5. Whatever questions candidates may have to ask or remarks to make during the Examination must be addressed to the Superintendent or to one of his Assistants only; but those

superintending the Examination are not at liberty to give any explanation bearing upon the subject of the Examination.

6. Any candidates who have made their drawings, in the test in Original Design, in charcoal must fix them, and they will be allowed time to do so immediately after the end of the Examination.

7. Candidates must remain in their places until they have finished work, and when their work has been collected by the Superintendent quietly leave the Examination room. No candidate may leave before the expiration of 45 minutes from the beginning of the Examination, and none can be re-admitted after having once left the Examination.

8. Candidates who break any of these Rules or use any unfair means are liable to be dismissed from the Examination room and to have their Examination cancelled.

Candidates should attend five minutes before the time fixed for the beginning of the Examination; and earlier, if possible, on the first evening.

Examination in Industrial Design, 1914.

(For Candidates whose Crafts do not involve Modelling.)

A.—INSTRUCTIONS AS TO MATERIALS TO BE PROVIDED BY THE CANDIDATES, &C.

1. Candidates will be supplied with ink, blotting paper, paper fasteners, answer books, drawing paper, tracing paper, and easels. Candidates should bring their own pens, pencils (and chalk, charcoal, and stumps, or materials for executing the Drawing from Historic Ornament in wash in water-colours, if desired), any necessary mathematical drawing instruments, drawing boards, drawing pins, knives, indiarubber, water-colours, brushes, water bottles, dippers, and other materials for working the exercises in the tests in Elementary and Original Design. Candidates who propose to make their drawings, in the test in Drawing from Historic Ornament, in charcoal must bring the necessary materials for fixing them.

2. Candidates are forbidden to have in their possession any paper or any material or instruments other than those mentioned above, or any book or writing from which answers may be copied, whether used or not. If any book or paper or any material or instrument other than those permitted has been brought into the Examination room by any candidate, it should be given up to the Superintendent before work is begun.

B.—RULES TO BE OBSERVED BY CANDIDATES DURING THE
EXAMINATION.

3. Before beginning work candidates are required to enter in the space provided on their drawing paper and answer books their Surnames and all their Christian names in full, and also the examination numbers allotted to them and shown on the tickets admitting them to the Examination.

4. Candidates are also forbidden—

- (a) to apply under any circumstances whatever to other candidates ;
- (b) to answer under any circumstances whatever applications from other candidates ;
- (c) to copy under any circumstances whatever one from another ; or
- (d) to connive at any misconduct of this kind.

5. Whatever questions candidates may have to ask or remarks to make during the Examination must be addressed to the Superintendent or to one of his Assistants only ; but those superintending the Examination are not at liberty to give any explanation bearing upon the subject of the Examination.

6. Any candidates who have made their drawings in the test in Drawing from Historic Ornament in charcoal must fix them, and they will be allowed time to do so immediately after the end of the Examination.

7. Candidates must remain in their places until they have finished work, and when their work has been collected by the Superintendent quietly leave the Examination room. Except in the case of the test in Drawing from Historic Ornament, no candidate may leave before the expiration of 45 minutes from the beginning of the Examination. No candidate can be re-admitted after having once left the Examination.

8. Candidates who break any of these Rules or use any unfair means are liable to be dismissed from the Examination room and to have their Examination cancelled.

Candidates should attend five minutes before the time fixed for the beginning of the Examination ; and earlier, if possible, on the first evening.

Examination in Industrial Design, 1914.

(For Candidates whose Crafts involve Modelling.)

A.—INSTRUCTIONS AS TO MATERIALS TO BE PROVIDED BY THE CANDIDATES, &C.

1. Candidates will be supplied with ink, blotting paper, paper fasteners, answer books, drawing paper, clay, the necessary materials for frame-work, the necessary materials for casting, and modelling stands. Candidates should bring their own pens, pencils, any necessary mathematical drawing instruments, drawing boards, drawing pins, modelling tools, knives and indiarubber; and for the test in Elementary Design, the necessary materials for working in water-colour monochrome, if that method is preferred to ink. Moreover, candidates designing for Iron Work or Jewellery may also bring materials for *drawing* their Original Design if they prefer; and candidates selecting Tile Painting must bring materials for painting in water-colours a design for Tile Painting.

2. Candidates are forbidden to have in their possession any paper or any material or instruments other than those mentioned above, or any book or writing from which answers may be copied, whether used or not. If any book or paper or any material or instrument other than those permitted has been brought into the Examination room by any candidate, it should be given up to the Superintendent before work is begun.

B.—RULES TO BE OBSERVED BY CANDIDATES DURING THE EXAMINATION.

3. Before beginning work candidates are required to enter in the space provided on their drawing paper and answer books or on the label supplied to them, and which is to be securely attached with string to their worked exercises in the test in modelling from Historic Ornament, their Surnames and all their Christian names in full and also the Examination numbers allotted to them and shown on the tickets admitting them to the Examination. Candidates are particularly directed to incise clearly upon the clay models their Examination numbers.

4. Candidates are also forbidden—

- (a) to apply under any circumstances whatever to other candidates;
- (b) to answer under any circumstances whatever applications from other candidates;
- (c) to copy under any circumstances whatever one from another; or
- (d) to connive at any misconduct of this kind.

5. Whatever questions candidates may have to ask or remarks to make during the Examination must be addressed to the Superintendent or to one of his Assistants only; but those superintending the Examination are not at liberty to give any explanation bearing upon the subject of the Examination.

6. No working upon clay models is permitted on the casting days.

7. Candidates must remain in their places until they have finished work and when their work has been collected by the Superintendent, quietly leave the Examination room. Except in the case of the test in Modelling from Historic Ornament, no candidate may leave before the expiration of 45 minutes from the beginning of the Examination. No candidate can be re-admitted after having once left the Examination.

8. Candidates who break any of these Rules or use any unfair means are liable to be dismissed from the Examination room and to have their Examination cancelled.

Candidates should attend five minutes before the time fixed for the beginning of the Examination; and earlier, if possible, on the first evening.

NOTES AS TO CASTING.

N.B.—(i) The candidate is required to cast his own exercise in Modelling from Historic Ornament.

(ii) In Original Design the models may be cast either by the candidate, with or without assistance, or by a professional moulder or other person skilled in casting, provided that, when the candidate does not himself cast the model without assistance, the Board have previously approved any arrangements proposed. Any assistance that may be afforded to the candidate in casting his models, however, must not be given by a teacher of Modelling.

(iii) All Casting, whether by the candidate or by any other person, must be done at the Examination Centre under superintendence within the hours respectively indicated in the Time Table.

EXAMINATION PAPERS.

Examination in Drawing, 1914.

Anatomy.

Saturday, 23rd May.—10.30 a.m. to 1 p.m.

INSTRUCTIONS TO CANDIDATES.

Candidates may not attempt more than *five* of the following exercises; but candidates who attempt Exercise 8 should not attempt more than two other exercises.

Candidates must put the number of the exercise before each answer.

Candidates must enter their names and examination numbers at the top of each sheet of drawing paper and on the answer book supplied by the Board.

Care should be taken by candidates to write their answers neatly and distinctly.

The attention of candidates is specially called to the fact that they are expected to show proof of their ability to apply their knowledge of anatomy in analysing and drawing the figure; and that answers illustrated as fully as possible with good sketches will obtain higher credit than elaborately written descriptions.

1. Make a drawing to exhibit the structural details of the front of the knee. Show how the disposition of the parts is modified:

(i) When the knee is extended with the muscles—

(a) relaxed.

(b) powerfully contracted.

(ii) When the knee is bent at a right angle.

2. Make sketches to show the surface relations of the following muscles:—

(a) Latissimus dorsi.

(b) Supinator longus.

(c) Gluteus medius.

3. Illustrate by means of sketches the differences in the form of the male and female pelvis. What is the typical disposition of this bony basin in the two sexes in the erect posture?

4. Supply sketches to show the position of the bones of the shoulder girdle when the associated limb is placed—

- (a) So that the arm is thrown across the front of the chest with the hand resting on the opposite shoulder.
- (b) When the arm is placed behind the back, so that the back of the hand rests upon the opposite buttock.

5. By means of sketches, compare and contrast the surface forms of the lower part of the back in the male and female.

On what do the differences depend?

6. Draw a view of the back of the wrist and hand, in the prone position, including the lower three inches of the forearm. The sketch must display the form and arrangement of the bones and muscles.

The carpus need not be represented in detail but may be shown in mass.

7. Illustrate by means of sketches the arrangement of the structures which bound the hollow behind the knee. Show how in the living the appearance of this region may be very much modified by the position of the limb.

8. Make a drawing of the side view of the nude figure of a man in the act of stooping to lift the handles of a heavily loaded wheelbarrow.

The sketch must display the main features in the construction of the figure as regards bone and muscle.

Examination in Drawing, 1914.

Drawing from the Antique.

Saturday, 23rd May.—2 p.m. to 6 p.m.

INSTRUCTIONS TO SUPERINTENDENTS.

One of the following casts must be used at this examination:—

Upright Discobolus.
Clapping Faun.
Hermes of Praxiteles.

The cast must be placed in as decided a light as possible, coming from the candidates' left, and from above. Not more than 10 to 12 candidates should draw from one figure. When the number of candidates is larger than the number of places about the selected figure, one of the other prescribed figures can be also employed. Each candidate, however, must draw from one figure only.

The Superintendent should see that each candidate, before beginning work, enters his name and examination number on the half imperial sheet of paper supplied by the Board for his drawing.

Candidates executing their drawings in chalk or Russian charcoal should be given an opportunity to fix them immediately after the end of the Examination.

The arrangement of the casts, easels, &c., must be concluded half-an-hour before the Examination begins.

Before the Examination begins candidates must be informed that—

- (i) charcoal may be used in the first instance, but the drawing should be finally done with the point in black chalk, Russian charcoal, carbon pencil, or black-lead pencil;
- (ii) the drawing must be about 18 inches in height;
- (iii) a pencil, chalk-holder, or plumb-line may be used to estimate the proportions of the figure to be drawn, but only by holding it between the eye and the figure; other forms of measuring are forbidden.

Examination in Drawing, 1914.

Drawing from Life.

Monday, 25th May.

Drawing from Life, 10.30 a.m. to 1.30 p.m.

Memory Drawing, 2.30 p.m. to 3.30 p.m.

INSTRUCTIONS TO SUPERINTENDENTS.

It is open to the Superintendent to avail himself of the services of a teacher to assist him not only in posing the model in the first instance, but also in re-posing after the model has been resting. The teacher must not remain in the examination room after the model has been posed or re-posed.

The Superintendent should see that each candidate, before beginning work, enters his name and examination number on the half-imperial sheet of paper supplied by the Board for his drawing.

Candidates executing their drawings in chalk or Russian charcoal should be given an opportunity to fix them immediately after the end of the Examination.

At the end of three hours from the beginning of the Examination all drawings from the nude figure, if not previously given up, must be collected, and, together with the Form of Certificate, &c., be at once fastened up in the canvas bag, supplied for the purpose, for despatch to the Board.

For the Memory Drawing the positions of the candidates must be completely changed, so that candidates who have been drawing from almost the same point of view shall be well separated one from the other. The model must not remain in the room, and it is important that drawings and paintings or models from the nude figure, if any happen to be in the examination room, should be completely covered up.

INSTRUCTIONS FOR POSING THE MODEL.

A nude figure, who, if a male, may be draped with a loin cloth, when female candidates are being examined, must be posed in the attitude shown in the accompanying sketch, in a decided light, if possible coming from the candidate's left.

In the selection of the model no attention need be paid to the characteristics suggested by the sketch; but a well-formed and well-proportioned figure should be secured.

The outline of the feet must be marked upon the throne before the examination begins.

Candidates for examination must not be allowed to see this sketch.

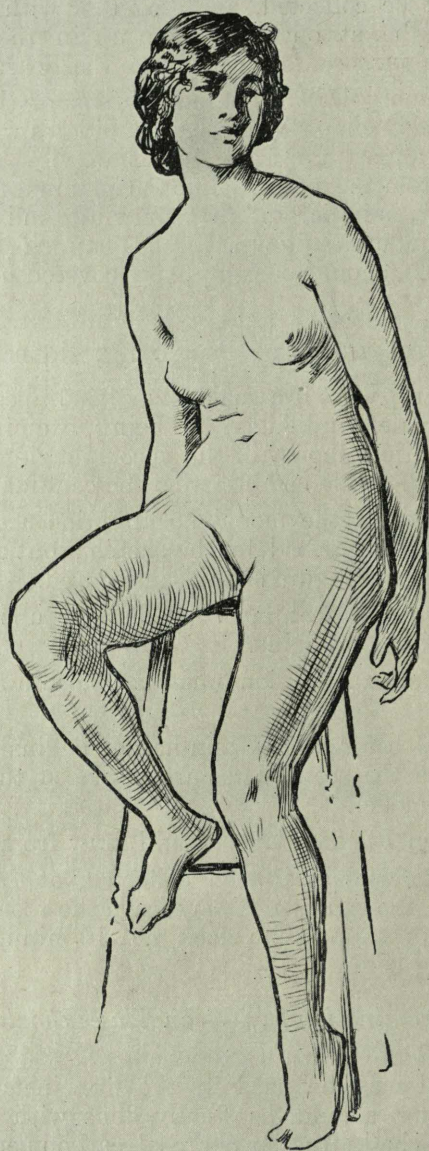
Five minutes before the Examination begins the Superintendent must see that candidates are so placed that each has a full view of the model.

Not more than 10 candidates should draw from one model.

When the exercises have been collected, at the end of the first three hours, the candidates may leave the room, but should be back at 20 minutes past 2 o'clock, *i.e.*, 10 minutes before the Memory Drawing begins.

Before the Examination begins candidates should be informed that—

- (i) charcoal may be used in the first instance, but the drawing should be finally done with the point in black chalk, Russian charcoal, carbon pencil, or black-lead pencil;
- (ii) the drawing must fill the paper, within two inches of the top and one inch of the bottom of the paper;
- (iii) a pencil, chalk-holder, or plumb-line may be used to estimate the proportions of the figure to be drawn, but only by holding it between the eye and the figure; other forms of measuring are forbidden.



DRAWING FROM MEMORY.

2.30 p.m. to 3.30 p.m.

Candidates must be informed that they are required to make, upon the half-imperial sheet of paper supplied to them, a drawing from memory of that view of the figure which they have just drawn.

The drawing is to be about 15 inches in height.

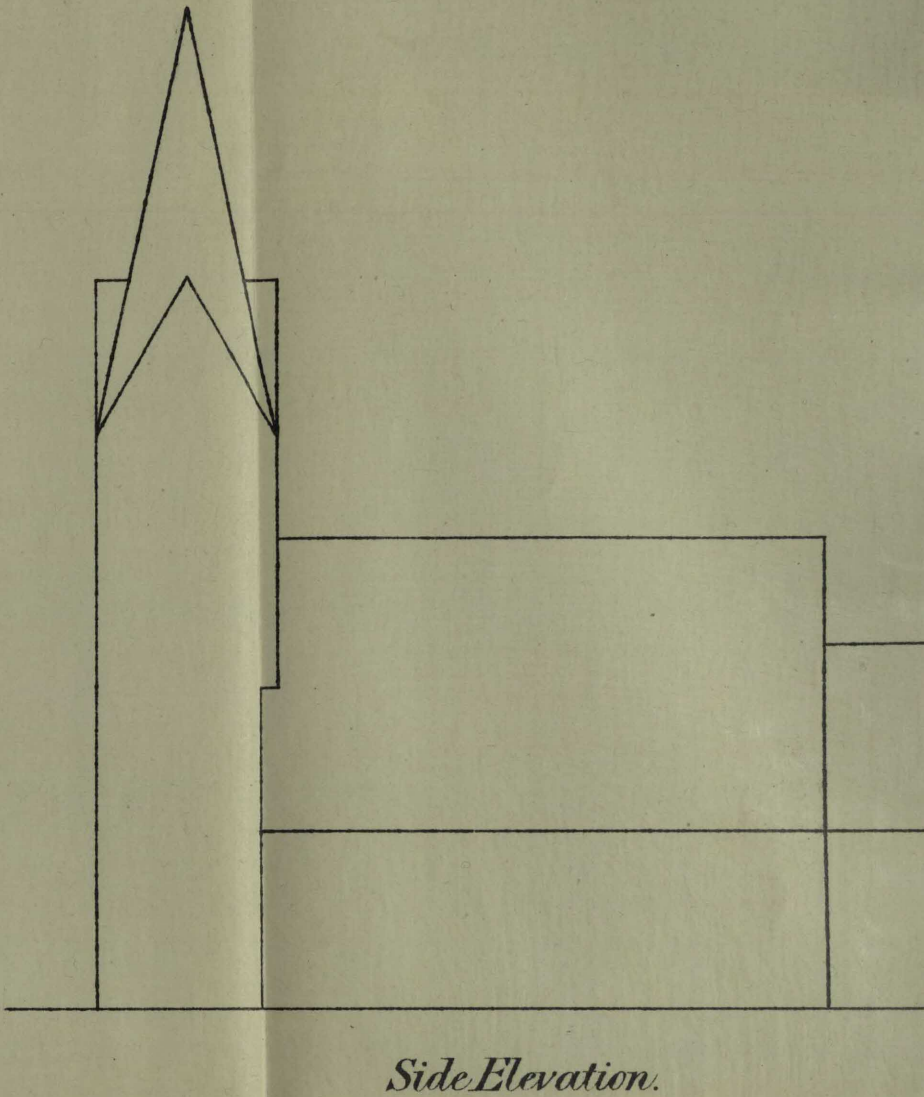
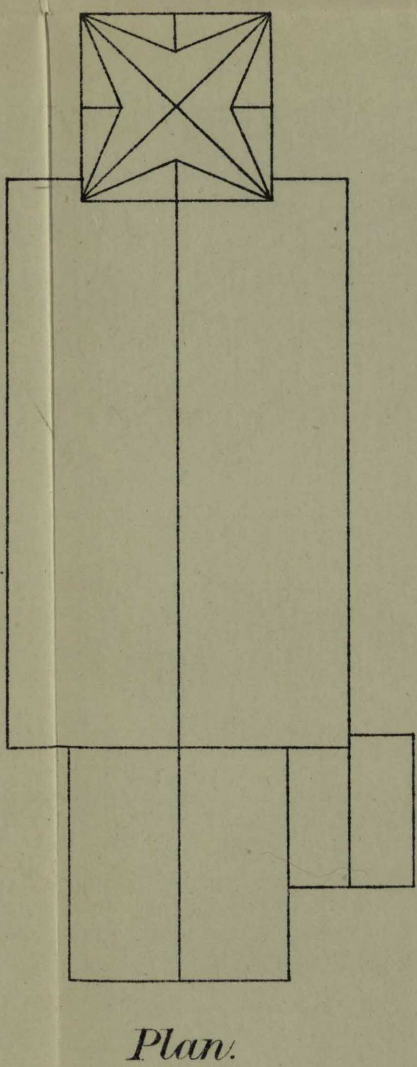
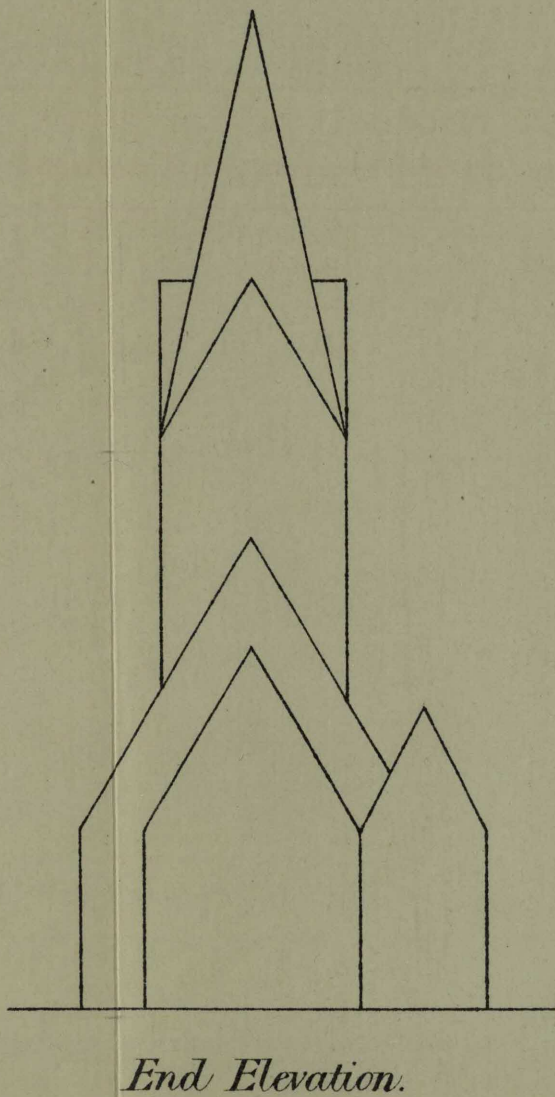
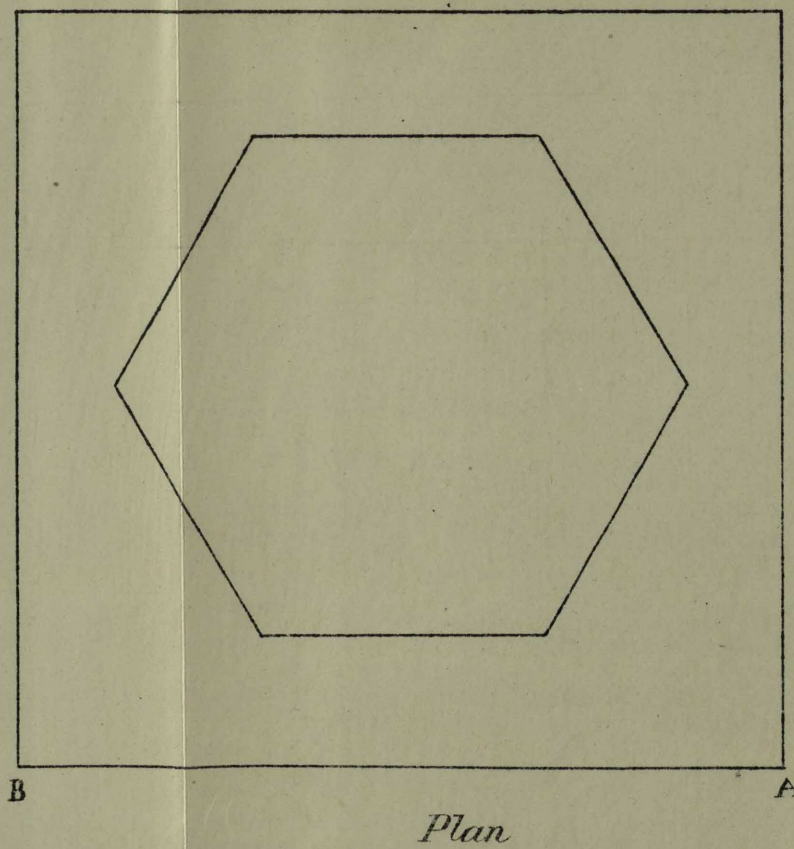
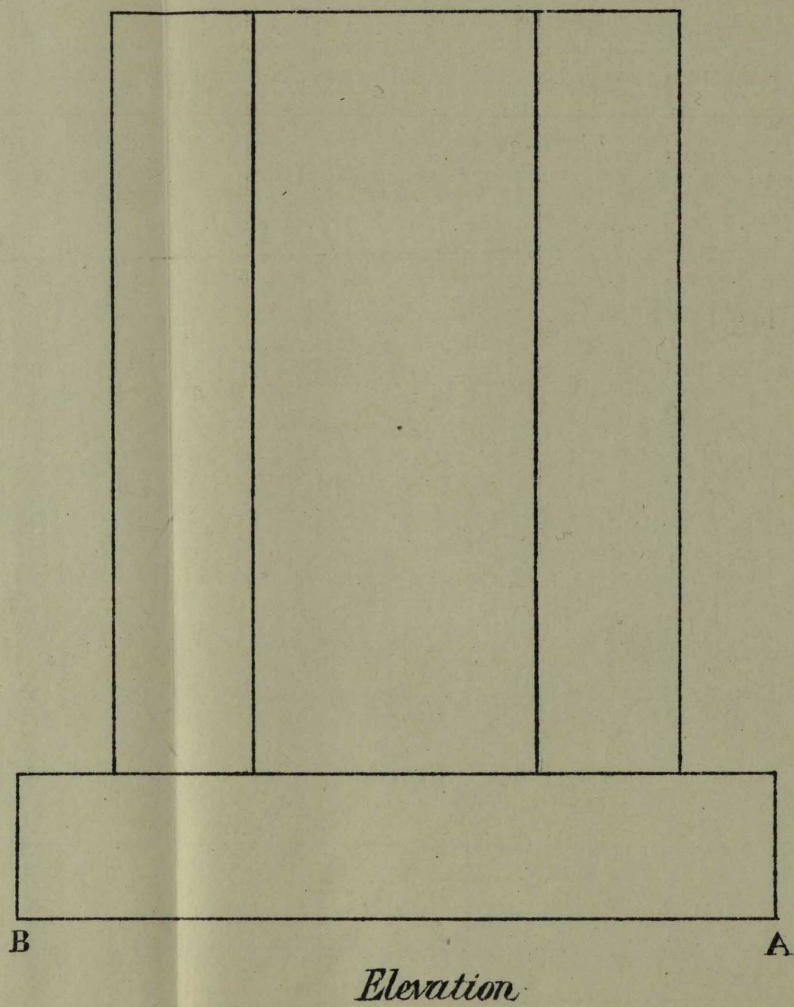
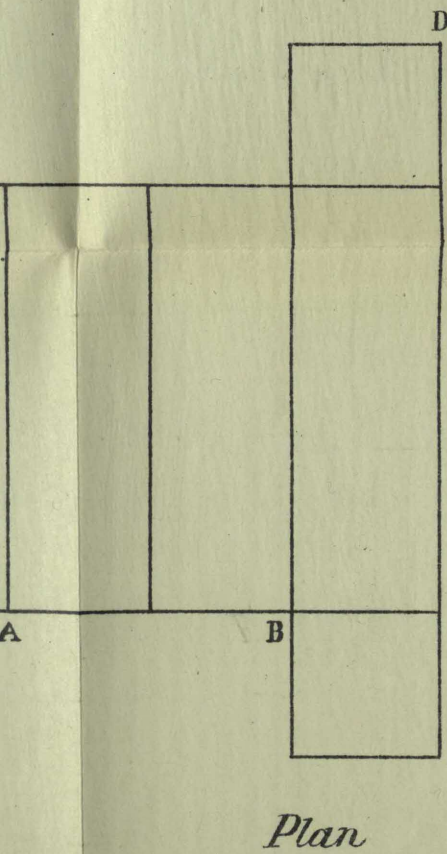
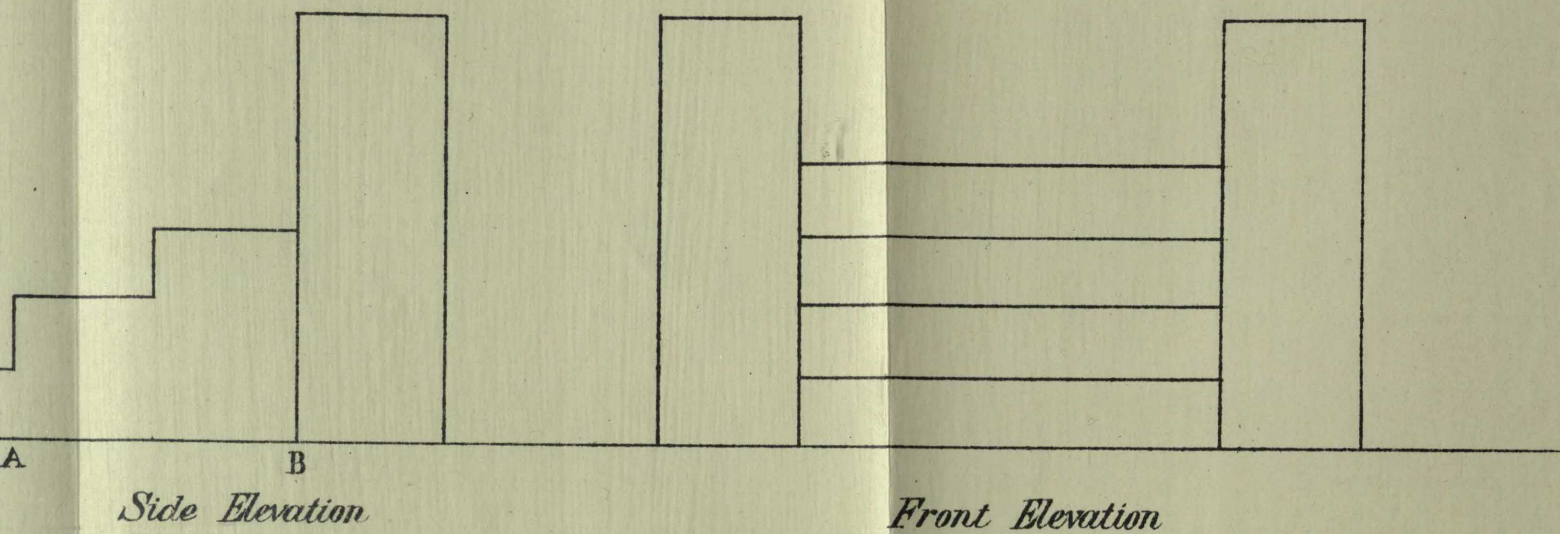
EXAMINATION IN DRAWING, 1914.

PERSPECTIVE.

Diagrams for Exercise 3

Diagrams for Exercise 2

Diagrams for Exercise 1



Examination in Drawing, 1914.

Perspective.

Tuesday, 26th May.—10.30 a.m. to 1.30 p.m.

INSTRUCTIONS TO CANDIDATES.

Candidates may only attempt *one* exercise in Section A. of the paper. All candidates are expected to attempt the exercise in Section B.

Each candidate will be supplied with two half-imperial sheets of paper. Each exercise is to be done upon a separate sheet.

The shapes of the shadows and reflections may be indicated in outline only, or washed in with a light tint. Pencil shading is not to be resorted to. None of the drawings need be inked in.

The number of each exercise must be clearly shown on the drawing paper.

The exercise in Section A. must be solved accurately and drawn with the assistance of a **T** square, a rule, a pair of compasses, &c.; and the method of obtaining the required result must be clearly and concisely indicated, and the working points and lines marked with their explanatory letters, and, where necessary, angles with figures indicating their degrees. The exercise in question B. need only be sketched.

Question No. 1 may be worked by the direct method employed by architects if that method is preferred.

Candidates must enter their names and examination numbers at the top of each sheet of drawing paper.

SECTION A.

1. Diagrams for exercise 1 give the plan and elevations of a flight of four steps with short square pillars flanking the fourth step. Put these into perspective, standing on the ground plane with *AB* vanishing to the right at an angle of 40° with the picture plane. Point *A* is on the ground plane 2 feet to the right of the spectator and 3 feet within the picture. Show the reflection of the steps in the ground plane as a reflecting surface.

The eye is to be 5 feet from the ground and the centre of vision 10 feet from the spectator. Scale $\frac{3}{4}$ of an inch to 1 foot.

The horizon must be drawn across the long way of the paper and the centre of vision placed centrally $6\frac{1}{2}$ inches from the top of the paper.

Candidates who draw the steps in perspective by the direct method employed by architects should draw their plan with the point *D* about a quarter of an inch from the top of the paper.

2. Diagrams for exercise 2 give the plan and elevation of a square slab surmounted by a hexagonal prism. Put these into perspective with the slab standing upon the ground plane on one square face, and the edge AB vanishing to the left at an angle of 30° with the picture plane. Point A is 1 foot to the right of the spectator and 3 feet within the picture. Show the shadows cast by the solids when the sun is behind the spectator, on the left, its rays inclined at an angle of 45° with the ground plane, and contained in vertical planes at an angle of 40° with the picture plane.

The eye is to be 5 feet from the ground and the centre of vision 12 feet from the spectator. Scale $\frac{1}{2}$ an inch to 1 foot.

The horizon must be drawn across the long way of the paper and the centre of vision placed centrally 3 inches from the top of the paper.

SECTION B.

3. Diagrams for exercise 3 show the skeleton elevations and plan of a church. Sketch a view of this building at any convenient angle. You may at your discretion introduce detail, enrichments, figures, or other appropriate accessories, but the proportions of the plan and elevation must be adhered to, though the scale of the sketch should be larger than that of the diagrams.

Examination in Drawing, 1914.

Drawing from Memory.

Tuesday, 26th May.—2.30 p.m. to 6.30 p.m.

INSTRUCTIONS TO SUPERINTENDENTS.

It is of the utmost importance that Superintendents take care that casts or other representations of the figures named below, if they happen to be in the Examination room be completely covered up and out of view of the candidates.

INSTRUCTIONS TO CANDIDATES.

(i) Candidates must enter their names and examination numbers at the top of each sheet of drawing paper.

(ii) Candidates are supplied with three half-imperial sheets of paper, one for the drawing of an antique figure from memory, one for the drawings of objects of natural history and of a human figure in action, and one for rough work. The sheet used for rough work need not be forwarded to the Board.

(iii) Charcoal may be used in the first instance, but drawings should be finally done with the point in black chalk, Russian charcoal, carbon pencil, or black-lead pencil.

(iv) Candidates are required to execute a drawing as indicated in each of the following three sections :—

DRAWING FROM MEMORY OF AN ANTIQUE FIGURE.

Draw from memory either two views of one of the following figures, or any two of the following figures :—

Ilissus.
Venus of Milo.
Boy and Goose.

The drawing should be about nine inches in height, on one of the half imperial sheets provided.

DRAWING FROM MEMORY OF OBJECTS OF NATURAL HISTORY.

Draw from memory two or more of the following :—

Greyhounds coursing.
Sheep grazing.
A cat drinking from a saucer.
A dead bird.
A dray horse.

The drawings should be arranged on the sheet of paper so that there will be room for your drawing of the human figure in action. Extra marks will be allowed for good spacing.

DRAWING FROM MEMORY OF A HUMAN FIGURE IN ACTION.

Draw from memory one of the following :—

A man using a scythe.
A girl arranging her hair.
A boy whipping a top.

This drawing is to be done upon the same sheet as your drawing of objects of natural history.

Examination in Drawing, 1914.

Architectural Drawing.

Wednesday, 27th May.—10.30 a.m. to 2.30 p.m.

INSTRUCTIONS TO CANDIDATES.

Candidates are required to work one only of the alternative exercises in Section A., and also one of the exercises in Section B. Each of the two drawings is to be on a separate sheet of drawing paper, which will be of imperial size.

Drawings should be preferably in pencil, but they can be shaded lightly in monochrome. They may also be in ink, or in chalk, or shaded in chalk. Varied colour tintings are not to be used.

Candidates must enter their names and examination numbers at the top of each sheet of drawing paper.

SECTION A.

Draw upright on the sheet of paper *one* of the three following subjects :—

Either (a) the angle column of the Theseum at Athens (*Doric*);

or (b) the column of the Temple of Castor and Pollux at Rome (*Corinthian*);

or (c) an internal angle column of the Portico of the British Museum (*Modern Ionic*).

The height of the column on the drawing is to be 18 inches.

Whichever is selected, the drawing must include, as well as the column and capital, (a) the base or podium, (b) the entablature, (c) the outline of adjoining columns, so as to show the spacing.

The candidate may draw also a perspective sketch of the capital, if he desires to do so.

Should the candidate be unable to remember the special examples mentioned, he may substitute a similar exercise in one or other of the orders printed above in italics and enclosed in brackets.

SECTION B.

In working one or other of the following exercises the candidate can draw from memory the features and decorations of any building which he has studied that he may think appropriate.

Set out to the scale of $\frac{1}{8}$ inch to the foot :—

Either,

The plan, two sections, and two internal elevations of one bay or compartment of a church or public hall. The internal dimensions of the compartment are to be 20 feet square, and the height from floor to ceiling not to exceed 40 feet. The ceiling can be vaulted or domed, or flat ceiled with beams, but in either case the method of the ceiling must be fully indicated. One side is to have a window drawn in it, the other three sides being arched. The thickness of the boundary walls is to be taken as 3 feet. The roof above the vault will be flat.

Or, alternatively,

The plan, one external elevation, and two cross-sections of a loggia or porch of a public building. The external dimensions to be 36 feet long and 20 feet wide, with the thickness of the walls 2 feet. The side walls are to be closed, the outside wall open with columns or arcades, and the inside wall is to have a doorway, which is to be drawn in the cross-section. The external wall is to be 14 feet high exclusive of parapet, balustrade or eaves. The roof will be flat.

Examination in Painting, 1914.

Drawing from Life.

Saturday, 23rd May.

10.30 a.m. to 1.30 p.m. and 2.30 p.m. to 3.30 p.m.

INSTRUCTIONS TO SUPERINTENDENTS.

It is open to the Superintendent to avail himself of the services of a teacher to assist him not only in posing the model in the first instance, but also in re-posing after the model has been resting. The teacher must not remain in the Examination room after the model has been posed or re-posed.

The Superintendent should see that each candidate, before beginning work, enters his name and examination number on the half-imperial sheet of paper supplied by the Board for his drawing.

Candidates executing their drawings in chalk or Russian charcoal should be given an opportunity to fix them immediately after the end of the Examination.

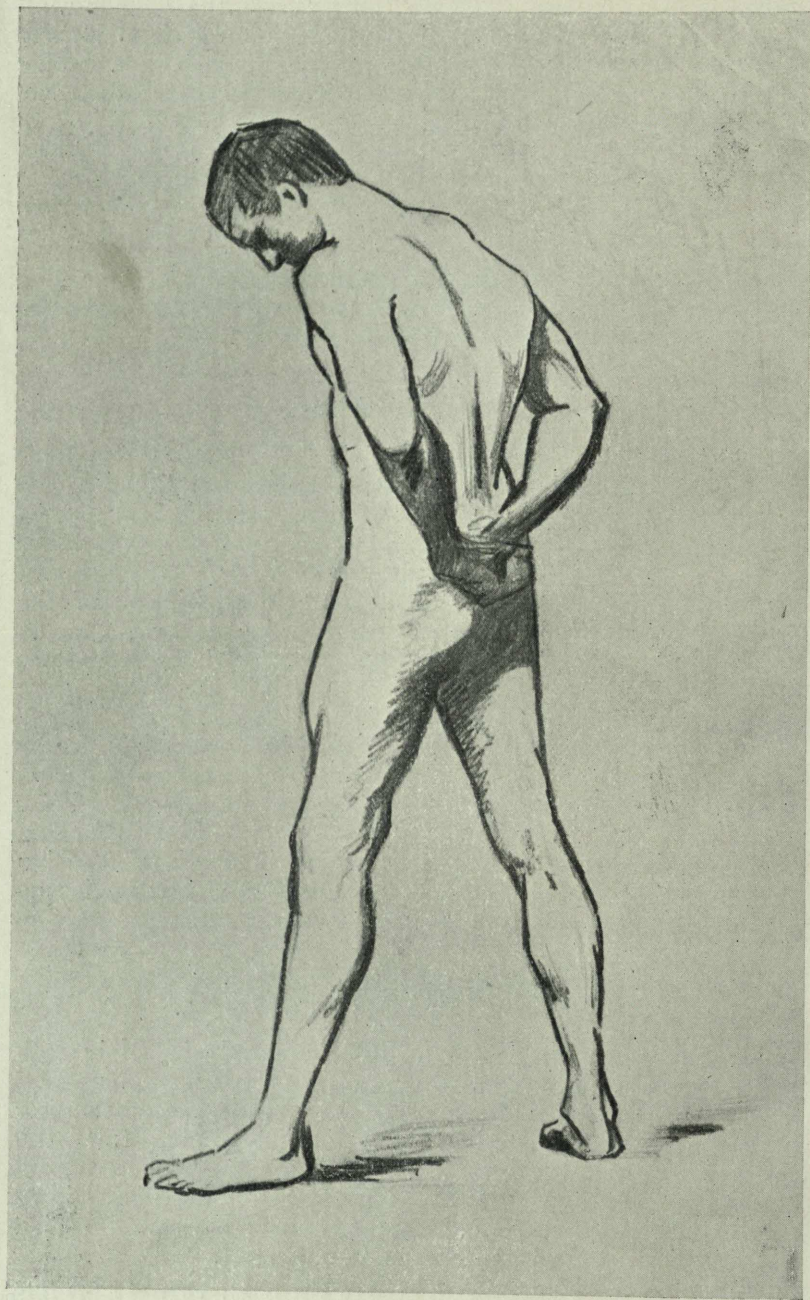
INSTRUCTIONS FOR POSING THE MODEL.

A nude figure, who, if a male, may be draped with a loin cloth when female candidates are being examined, must be posed before the candidates in the attitude shown in the accompanying sketch in as decided a light as possible coming from the candidates' left.

In the selection of the model no attention need be paid to the characteristics suggested by the sketch; but a well-formed and well-proportioned figure should be secured.

The outline of the feet must be marked upon the throne before the Examination begins.

Candidates for examination must not be allowed to see this sketch.



Five minutes before the Examination begins the Superintendent must see that candidates are so placed that each has a full view of the model.

Not more than 10 candidates should draw from one model.

Before the Examination begins candidates should be informed that—

- (i) charcoal may be used in the first instance, but the drawing should be finally done with the point in black chalk, Russian charcoal, carbon pencil, or black-lead pencil ;
- (ii) the drawing must fill the paper, within two inches of the top and one inch of the bottom of the paper ;
- (iii) a pencil, chalk-holder, or plumb-line may be used to estimate the proportions of the figure to be drawn, but only by holding it between the eye and the figure ; other forms of measuring are forbidden.

Examination in Painting, 1914.

History and Methods of Painting.

Monday, 25th May.—10.30 a.m. to 2.30 p.m.

INSTRUCTIONS TO CANDIDATES.

Candidates need not attempt more than *four* questions in Section I. of the paper, but one at least of the questions attempted must be 1, 3 or 4. No Candidates may select both Questions 1 and 2.

Candidates need not attempt more than *five* questions in Section II.

Care should be taken by Candidates to write their answers neatly and distinctly.

Candidates must enter their names and examination numbers on their answer books.

SECTION I.

1. Describe briefly the growth of the art of painting in ancient times, tracing its development in Egypt, Greece, Etruria and Rome.

2. Give the names, and state what you know about painters of the countries mentioned in Question 1, up to, approximately, the end of the Second Century, A.D.

3. Describe briefly the development of the art of painting of the Early Flemish School.

4. State what you know about the painters of the French School from the sixteenth century till the period of the Barbizon School and the French Impressionists, Manet and Degas.

5. Describe briefly the development of the art of painting in Great Britain from the time of Holbein to the present day.

6. State what you know about any of the following painters :—Giotto, Cimabue, Fra Angelico, Titian, Correggio, Paul Veronese, Raffaele, Leonardo da Vinci, Giorgione, Botticelli, Mantegna, Michelangelo Buonarroti, Luis de Morales, Luis de Vargas, Vicente Joanes, A. S. Coello, "El Greco," Federigo Zuccaro, Giuseppe Ribera (Lo Spagnoletto), Francisco Zurbaran, Diego Velasquez, Murillo, Goya.

SECTION II.

1. Describe the difference between the methods of fresco painting in fresco buono and spirit fresco.

2. Describe the difference between the methods of Van Eyck and Velasquez.

3. State what you know of the causes of the excellent preservation of so much of the work of the "Primitive" Italian painters. Describe their methods of work.

4. Why are so many modern pictures in such bad condition? Is it to be accounted for by the method of painting and the vehicles employed?

5. Explain what is meant by the terms :—glazing, scumbling, hatching, alla prima, chiaroscuro, blooming, soft varnish, hard varnish, vehicle, volatile oil, fat oil, drying oil, essential oil.

6. Describe the effect of painting upon a light and upon a dark ground respectively.

7. Give a palette of eight colours, including white, which you consider suitable and sufficient for the practice of painting.

Examination in Painting, 1914.

Painting from Still Life.

Tuesday, 26th May, to Friday, 29th May, inclusive.

Tuesday, Wednesday, and Thursday, 10.30 a.m. to 1.30 p.m.,
and 2.30 p.m. to 5.30 p.m. each day. Friday, 10.30 a.m.
to 12.30 p.m.

INSTRUCTIONS TO SUPERINTENDENTS.

N.B.—The Superintendent is responsible for obtaining the materials required, and securing that they are in the Examination Room an hour before the Examination begins. This duty may not be delegated to any teacher, candidate for examination, or other person interested in the result of the Examination.

INSTRUCTIONS FOR THE SELECTION OF THE OBJECTS.

The objects required for the use of *each* candidate in this test are :—

- (1) A glass jug or carafe, half filled with water.
- (2) A white china or earthenware plate.
- (3) A couple of lemons.
- (4) A white tablecloth.
- (5) A piece of black Italian cloth (for background).

ARRANGEMENT OF THE GROUP OF OBJECTS.

The table on which the objects must be arranged is to be about 2 feet 6 inches in height. The objects are to be arranged *by the candidate* on this table, and the background is to be formed by the black Italian cloth quite flat.

Not more than one candidate may paint from each group.

The exercises must be painted on the canvases or paper supplied by the Board.

Candidates must paint in oil colour, water colour, or tempera as indicated on their form of application.

Candidates using water colour must strain the paper supplied to them, or any paper they prefer to use, over the canvas. In order that they may do this, the canvas may be supplied to them the day before the date fixed for the Examination.

The Superintendent should see that each candidate before beginning work enters his name and examination number on the label attached to the back of the canvas supplied by the Board.

Before the Examination begins the following instructions are to be read to the candidates :—

You are required to arrange the objects supplied to you in a group on the white tablecloth on the table. The background is to be formed by the black Italian cloth. Credit will be given by the examiners for good arrangement.

Examination in Painting, 1914.

Painting from Life.

Monday, 8th June, to Wednesday, 10th June (inclusive), and

Friday, 12th June, to Monday, 15th June (inclusive).

10.30 a.m. to 1.30 p.m., and 2.30 p.m. to 4.30 p.m., each day.

INSTRUCTIONS TO SUPERINTENDENTS.

It is open to the Superintendent to avail himself of the services of a teacher to assist him not only in posing the

model before the Examination begins each morning, but also in re-posing after the model has been resting. The teacher must not remain in the Examination room after the model has been posed or re-posed.

The Superintendent should see that each candidate before beginning work enters his name and Examination number on the label attached to the back of the canvas supplied by the Board.

The exercises must be painted on the canvases or paper supplied by the Board in accordance with the indications given by the candidates in their application forms. Candidates may paint in oil colour, water colour, or tempera. Candidates using oil colour or tempera must execute their paintings on the canvas, 36 inches by 28 inches. Candidates using water colours must strain the paper supplied to them, or any paper they prefer to use, over the canvas, 22 inches by 15 inches, supplied for the purpose. In order that they may do this, the canvas may be supplied to them the day before the date fixed for the Examination.

INSTRUCTIONS FOR POSING THE MODEL.

A nude figure, who, if a male, may be draped with a loin cloth when female candidates are being examined, must be posed against a plain tone background, dead white, such as unbleached calico, before the candidates in the attitude shown in the accompanying sketches, in as decided a light as possible coming from the candidates' left. The model must be standing and resting one arm on a box or pedestal, which is to be draped with black Italian cloth.

In the selection of the model no attention need be paid to the characteristics suggested by the sketch; but a well-formed and well-proportioned model should be secured.

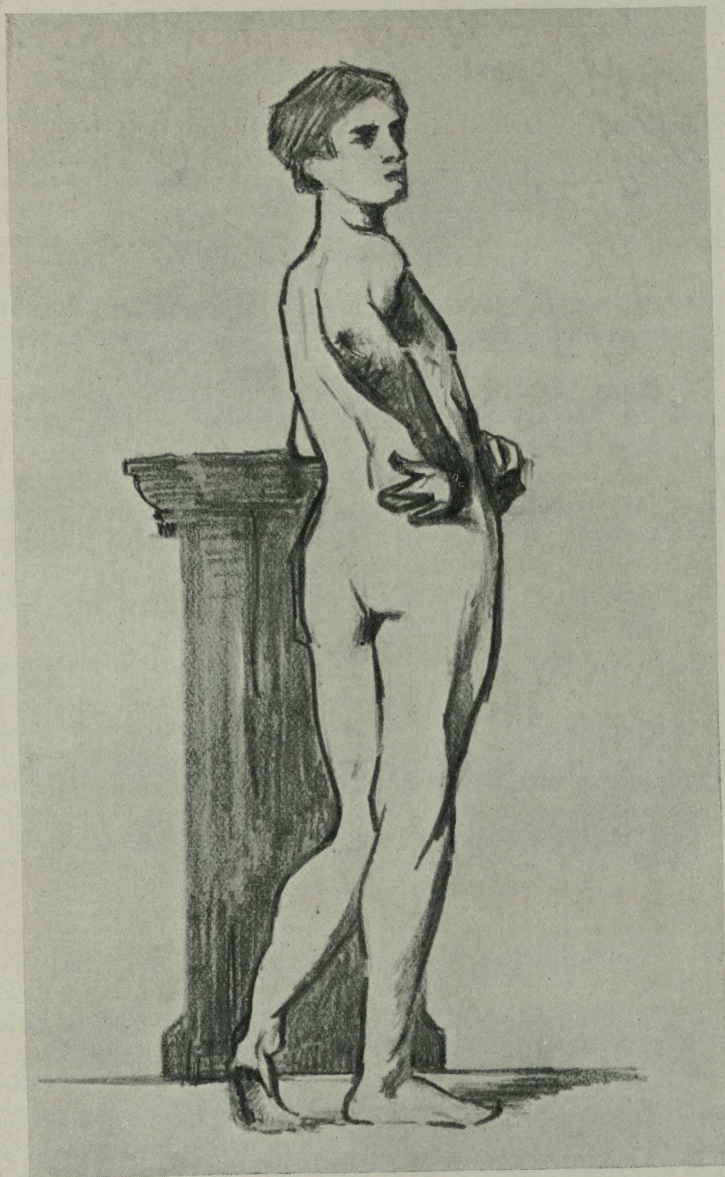
The position of the body and of the feet must be marked in a permanent material upon the throne before the Examination begins.

Candidates for examination must not be allowed to see the sketch.

Five minutes before the examination begins each day the Superintendent must see that candidates are so placed that each has a full view of the model.

The correctness of the pose must be established at each meeting by the Superintendent.

Not more than 10 candidates should paint from one model.



Before the Examination begins, candidates should be informed that—

- (i) a pencil, brush, or plumb-line may be used to estimate the proportions of the figure to be painted, but only by holding it between the eye and the figure ; other forms of measuring are forbidden ;
 - (ii) their paintings of the figure must fairly fill the canvas.
-

Examination in Painting, 1914.

Figure Composition.

Tuesday, 16th June, to Saturday, 20th June (inclusive).
10.30 a.m. to 1.30 p.m., 2.30 p.m. to 5.30 p.m. each day.

INSTRUCTIONS TO CANDIDATES.

Before beginning work candidates are required to enter their names and examination numbers in the space provided at the back of the canvas.

Candidates are required to compose and paint a decorative subject for a panel in an overmantel for a new oak panelled room. Subject—*FÊTE CHAMPÊTRE*. The oak is to be its natural colour, and not darkened or stained. The background of the picture can have a combination of Drapery, Architecture, and Landscape. The costumes depicted may be of any period.

The painting is to be executed on the canvas, 50 inches by 40 inches, supplied by the Board. Candidates using water colours should strain their paper over the canvas.

The canvas is to be placed so that its sides measuring 50 inches are horizontal.

The painting must be executed in oil colour, water colour (preferably body colour), tempera, or in fresco, as indicated by the candidate in the application form. Candidates are expected to employ the medium which they stated, at the time of applying for admission to the examination, that they would use at this test.

Candidates must also make a careful sketch, to a scale of $1\frac{1}{2}$ inches to 1 foot, showing the composition in its place on the wall for which it is designed, and indicating the general colour scheme of the room or other surroundings. An imperial sheet of paper is supplied for this purpose to each candidate.

Examination in Modelling, 1914.

History of Sculpture.

Saturday, 23rd May.—10.30 a.m. to 1.30 p.m.

Candidates must enter their names and examination numbers on their answer books.

Care should be taken by candidates to write their answers neatly and distinctly.

Candidates may not attempt more than *four* of the following questions :—

1. Broadly describe the differences between Greek and Roman architecture.
2. Give a brief history of the French School of Sculpture from the early part of the Sixteenth Century.
3. State the architectural and constructive nature, with rough sketch diagram, of a doorway to an Egyptian Temple, *circa* 2000 B.C.
4. How has Sculpture been influenced by various religions?
5. State what you know of the Etruscan School of Sculpture.
6. State what you know about any of the following :—
Pheidias, Flaxman, Carpeaux, de Vries, le Notre, Alfred Stevens, Giovanni da Bologna, Andrea del Verrocchio, Ghiberti.

N.B.—A *paper on the Methods of Sculpture will be taken after the interval.*

Examination in Modelling, 1914.

Methods of Sculpture.

Saturday, 23rd May.—2.30 p.m. to 5.30 p.m.

Candidates must enter their names and examination numbers on their answer books.

Care should be taken by candidates to write their answers neatly and distinctly.

Candidates may not attempt more than *five* of the following questions :—

1. Briefly describe the process of Electrotyping.
 2. Explain how you would finish a bronze fresh from the mould.
State what you know of *patinas*.
 3. Describe the various processes of moulding used in Sculpture.
 4. What is meant by three compass pointing?
 5. In purchasing and working a block of statuary marble for carving, what precautions would you take to minimise the risk of loss from defects?
 6. Describe the difference in method of packing a plaster figure 3 ft. high, and packing the same figure if in marble.
-

Examination in Modelling, 1914.

Modelling Ornament.

Monday, 25th May.—10.30 a.m. to 1.30 p.m., and 2.30 p.m. to 5.30 p.m.

(CASTING to be done on Tuesday, 26th May.—10.30 a.m. to 1.30 p.m., and 2.30 p.m. to 5.30 p.m.)

INSTRUCTIONS TO CANDIDATES.

Candidates are required to model in relief on the board provided them a quite free interpretation of the example given below.

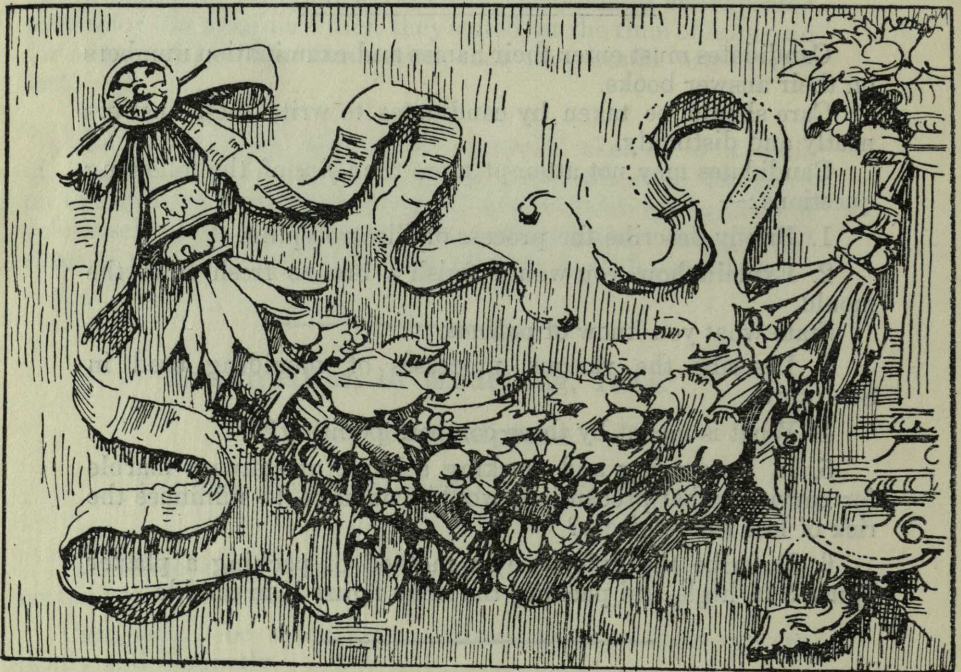
Under no circumstances can a mere copy of the sketch be allowed.

Candidates' works may be cast by a professional moulder on the days appointed for casting.

As soon as possible on the completion of the Examination, and not later than 24 hours afterwards, the works must be covered with plaster as the first stage of the casting process. This may be done by a professional moulder.

No work may be done upon the clay models on the casting days.

The casts are not to be coloured in any way.



Examination in Modelling, 1914.

Modelling Hand and Wrist.

Wednesday, 27th May, and Thursday, 28th May.
10.30 a.m. to 1.30 p.m. and 2.30 p.m. to 5.30 p.m. each day.

*(CASTING to be done by Candidates on Friday, 29th May,
10.30 a.m. to 1.30 p.m. and 2.30 p.m. to 5.30 p.m.)*

INSTRUCTIONS TO SUPERINTENDENTS.

It is open to the Superintendent to avail himself of the services of a teacher to assist him not only in posing the model before the Examination begins each morning, but also in re-posing after the model has been resting. The teacher must not remain in the Examination room after the model has been posed or re-posed.

The Managers must provide for each candidate a board 14 inches by 10 inches.

The position of the candidates in regard to the model should be frequently and regularly changed.

The necessary arrangements for the Examination must be completed 30 minutes before the Examination begins.

Provision must be made for keeping the works moist.

INSTRUCTIONS REGARDING THE MODEL.

A model with a well-formed hand and wrist should be posed in the position shown in the illustrations on page 46.

Not more than two candidates should work from one model.

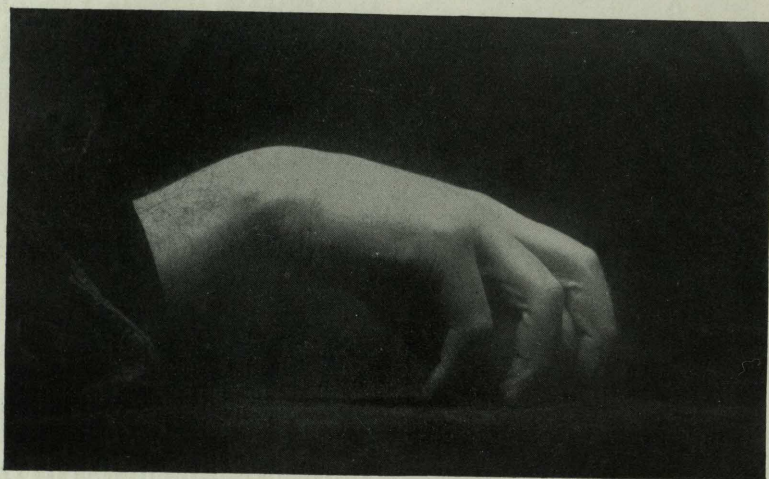
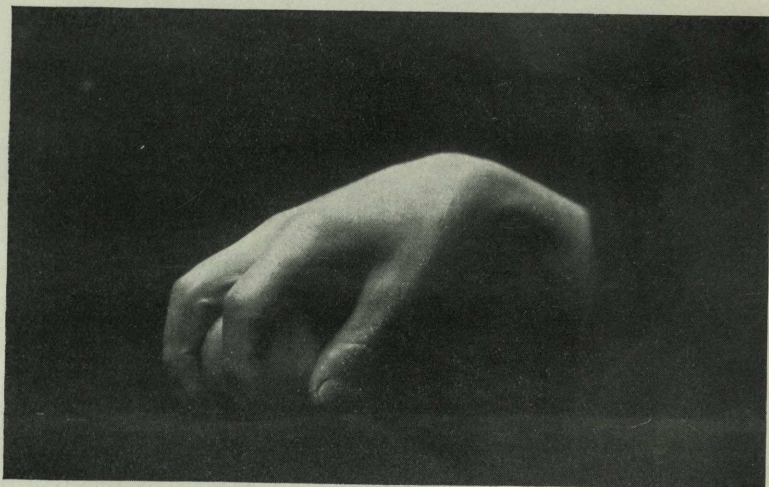
Before the Examination begins, candidates should be informed that—

- (i) their models must be made full-size ;
- (ii) they are to cast their models themselves.

On the day appointed for casting candidates must be informed that—

- (i) attention will be given by the Examiners to the excellence of the casting in plaster ;

- (ii) the necessary retouching in plaster is left to the discretion of the candidate, but that the time of 6 hours allowed for the whole process of casting must not be exceeded ;
- (iii) no work may be done upon the clay models on the casting days ;
- (iv) the casts are not to be coloured in any way.



Examination in Modelling, 1914.

Modelling from Life.

Monday, 8th June, to Monday, 15th June (inclusive).
10.30 a.m. to 1.30 p.m. and 2.30 p.m. to 5.30 p.m. each day.

(CASTING, Wednesday, 17th June, to Friday, 19th June (inclusive).—10 a.m. to 1.30 p.m. and 2.30 p.m. to 6.30 p.m. each day.)

INSTRUCTIONS TO SUPERINTENDENTS.

It is open to the Superintendent to avail himself of the services of a teacher to assist him not only in posing the model before the Examination begins each morning, but also in re-posing after the model has been resting. The teacher must not remain in the Examination room after the model has been posed or re-posed.

The Managers must provide the necessary number of wooden bases, 12 inches square, with iron armatures affixed. These armatures should have a right-angle bend 15 inches from the base; then, after running horizontally for 5 inches, should continue perpendicularly for 4 inches.

A sufficient supply of composition piping, copper wire, and pliers must also be provided.

The necessary arrangements for the Examination must be completed 30 minutes before the Examination begins.

Provision must be made for keeping the works moist.

Before work begins each morning and afternoon Superintendents should see that candidates move their turn-tables one place from left to right.

INSTRUCTIONS REGARDING THE MODEL.

A nude figure, who, if a male, may be draped with a loin cloth when female candidates are being examined, must be posed before the candidates in the attitude shown in the sketch on page 48.

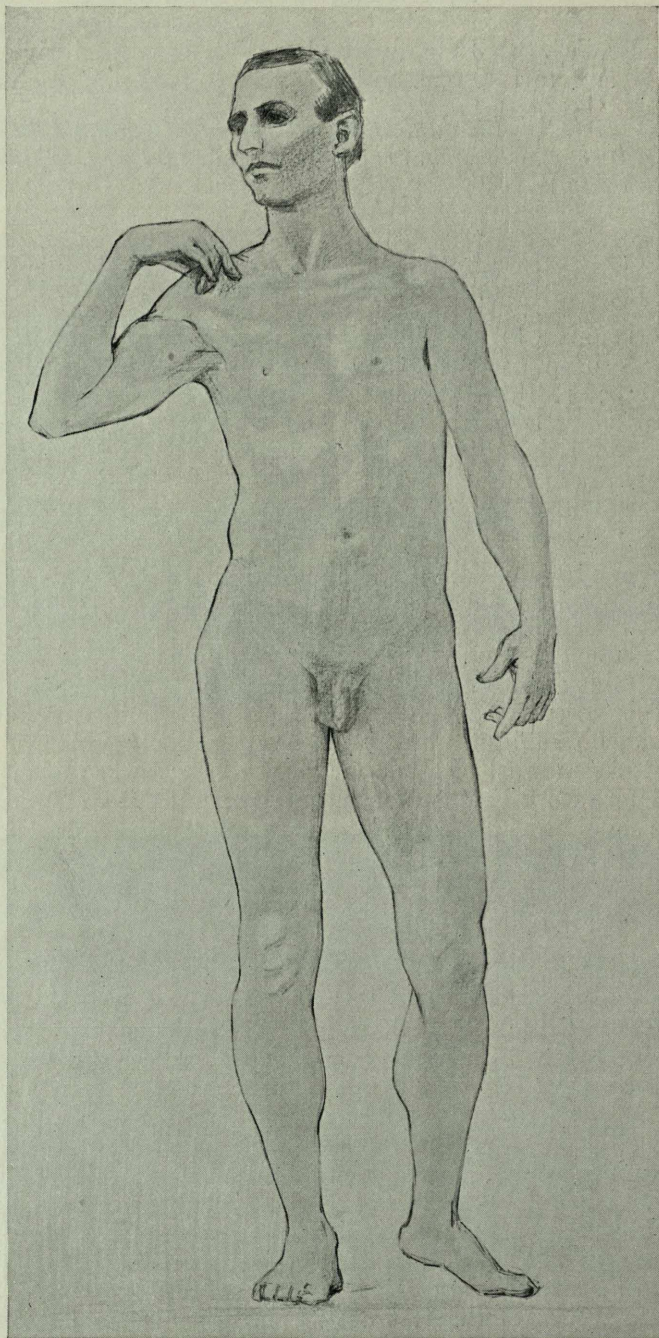
In the selection of the model no attention need be paid to the characteristics suggested by the sketch; but a well-formed and well-proportioned model should be secured.

Not more than 8 candidates shall work from one model.

The model is to be turned once every 10 minutes during the first day, and once every 15 minutes upon the succeeding days: except that on the last two days of the Examination the model should be turned every half hour only.

The outline of the feet of the model must be marked in a permanent material upon the throne before the Examination.

The correctness of the pose must be established at each meeting by the Superintendent.



Before the Examination begins candidates should be informed that—

the figure exclusive of base must measure not less than 24 inches and not more than 26 inches.

On the morning of the first and last day of Examination (8th June and 15th June) candidates should also be informed that—

- (i) their works may be cast by a professional moulder on the days appointed for casting ;
- (ii) as soon as possible on the completion of the Examination, and not later than 24 hours afterwards, the works must be covered with plaster, by the candidates themselves or by a professional moulder, as the first stage of the casting process ;
- (iii) no work may be done upon the clay models on the casting days ;
- (iv) the casts are not to be coloured in any way.

Examination in Modelling, 1914.

Modelling Design.

Saturday, 20th June.—10.30 a.m. to 1.30 p.m. ; 2.30 p.m. to 5.0 p.m. ; 5.30 p.m. to 7.0 p.m.

(CASTING to be done on Monday, 22nd June, and Tuesday, 23rd June).—10.30 a.m. to 1.30 p.m. and 2.30 p.m. to 5.30 p.m. each day.

INSTRUCTIONS TO CANDIDATES.

Candidates are required to model *one only* of the subjects given below :—

In both subjects great importance will be attached by the Examiners to the fitness of the mouldings in relation to the ornament.

The modelling must be clean, precise, and workmanlike ; a merely suggestive sketch will not suffice.

SUBJECT I.

Model on a clay slab an original design for a Garden Vase suitable for Portland stone, marble, or pottery, according to the process selected by you for the purpose of this test. Half the vase can be shown. The height is three feet, and the design is to be made one-third full size.

SUBJECT II.

Design and model in the round the Base of a Lamp Standard. A small portion of the shaft must be shown. The greatest width is two feet, and the model is to be made half-size. Material, bronze.

CASTING.

Professional moulders may be employed to carry out the casting on the days appointed for casting.

No work may be done upon the clay models on the casting days.

As soon as possible on the completion of the Examination, and not later than 24 hours afterwards, the works must be covered with plaster as the first stage of the casting process. This may be done by a professional moulder.

The casts are not to be coloured in any way.

Examination in Modelling, 1914.**Figure Composition.**

Wednesday, 24th June, to Saturday, 27th June (inclusive).—
10.30 a.m. to 1.30 p.m., and 2.30 p.m. to 5.30 p.m. each day.

(CASTING to be done on Monday, 29th June, to Thursday, 2nd July (inclusive).—10.30 a.m. to 1.30 p.m., and 2.30 p.m. to 5.30 p.m. each Day.)

INSTRUCTIONS TO CANDIDATES.

On the slab of clay provided, on the board, 3' 2" \times 3', and to the measurements indicated on the diagram overleaf, the Candidate is required to make a composition of figures and attributes to fill the spandril shown on the diagram:—

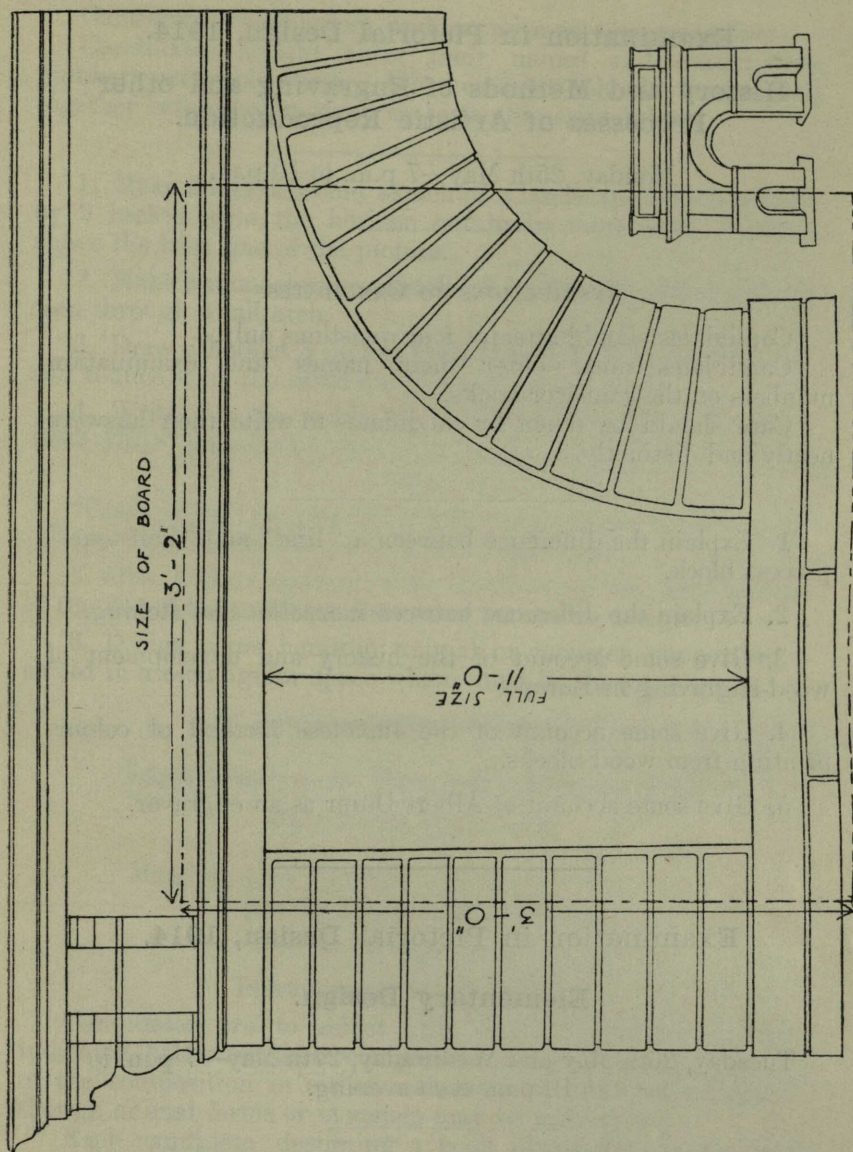
Either of the following subjects may be chosen:—

THE ARTS OF WAR.

THE ARTS OF PEACE.

The base of the spandril is supposed to be 20 feet from the ground. The construction of the arch and the sunken panel, within the limits of the size of the board, must be clearly shown.

The model is to be made to the scale of one-fifth full size.



CASTING.

Professional moulders may be employed to carry out the casting on the days appointed for casting.

No work may be done upon the clay models on the casting days.

The clay models should be covered with plaster, as the first stage of the casting process, as soon as possible on the completion of the examination, and not later than 24 hours afterwards. This may be done by a professional moulder.

The casts are not to be coloured in any way.

Examination in Pictorial Design, 1914.

History and Methods of Engraving and other Processes of Artistic Reproduction.

Monday, 25th May—7 p.m. to 10 p.m.

INSTRUCTIONS TO CANDIDATES.

Candidates should attempt four questions only.

Candidates must enter their names and examination numbers on their answer books.

Care should be taken by candidates to write their answers neatly and distinctly.

-
1. Explain the difference between a "line" and "half-tone" process block.
 2. Explain the difference between mezzotint and etching.
 3. Give some account of the history and development of wood-engraving in Europe.
 4. Give some account of the Japanese method of colour-printing from wood blocks.
 5. Give some account of Albert Dürer as an engraver.

Examination in Pictorial Design, 1914.

Elementary Design.

Tuesday, 26th May and Wednesday, 27th May—7 p.m. to 10 p.m. each evening.

INSTRUCTIONS TO CANDIDATES.

Exercises 1 and 2 are to be executed in water-colour monochrome. The remaining exercises may be executed in water-colour monochrome or ink, as desired. Pencil lines should not be left to form part of the designs.

Candidates must not attempt more than *four* questions.

Candidates are each provided with three quarter-imperial sheets of hot-pressed paper, three quarter-imperial sheets of drawing paper, and one half-imperial sheet of paper for rough work.

Candidates should work each exercise on a separate sheet.

Candidates should enter their names and examination numbers on each sheet. All the sheets should be fastened together before being given up to the Superintendent.

1. Make a monochrome sketch of a landscape 5 inches high by 9 inches wide, the horizon not to be more than 2 inches above the base line of the picture.

2. Make a monochrome sketch of landscape and buildings seen through a tall arch.

3. Draw a helmet 3 inches high, square this up to $4\frac{1}{2}$ inches and reduce it by the same method to 2 inches high.

4. Write out the words and numerals "Edward VII., R.I., 1902-1910" placed on a carefully arranged ribbon or cartouche;

Or,

Write out in capitals the words "Examination in Pictorial Design," the whole framed in with a single line.

5. Give a short account, with sketches, of the development of the use of the rose as a decorative feature in design.

6. Design some heraldic animal or monster supporting a shield in a rectangular space which must be shown.

Examination in Pictorial Design, 1914.

Figure Composition.

Monday, 15th June and Tuesday, 16th June—
7 p.m. to 10 p.m. each evening.

INSTRUCTIONS TO CANDIDATES.

Candidates are to select only one of the two subjects indicated below for their composition. The dominant feature of the composition in either case must be the human figure, though animal forms or monsters may be introduced.

Each candidate designing a book illustration is provided with a sheet of hot-pressed paper as well as a sheet of drawing paper, in case he may prefer to work his exercise upon hot-pressed paper.

Candidates selecting Subject II. are required to work their exercise upon the imperial sheet of drawing paper provided for the purpose.

Each candidate is provided with a sheet of paper for rough work.

Candidates must enter their names and examination numbers in the space provided on the sheets of paper.

SUBJECT I.

Design a book illustration containing a number of figures, of which one at least has a bow. The design to be in the proportion of 8 high by $5\frac{1}{2}$ wide. It may be in pen and ink, black and white, or water-colour for the three-colour process.

SUBJECT II.

Design a poster, a lunette containing "The Adoration of the Shepherds" forming the principal feature of the design. This may be in any material, and in monochrome or colour, using either transparent colour or body colour.

Examination in Pictorial Design, 1914.

Original Design.

Wednesday, 17th June and Thursday, 18th June—
7 p.m. to 10 p.m. each evening.

INSTRUCTIONS TO CANDIDATES.

Candidates are required to make an original design for a title-page for a herbal. The lettering to consist of the words "An English Herbal" and a publisher's name.

The human figure must *not* be introduced into the design.

The design must be practically adapted to reproduction according to some recognised process, such as Engraving in metal or wood, Etching, Wood-cutting, Lithography, Colour-printing, or a photographic process. Candidates must indicate on their drawing-paper the process for which their design is intended; and if for a photographic process the particular process must be specified.

The design may be made in pen and ink, pencil, chalk, charcoal, or water colour, upon a half-imperial sheet of paper, and must not be less than 12 inches high.

Each candidate is provided with a half-imperial sheet of hot-pressed paper as well as a half-imperial sheet of drawing paper, in case he may prefer to work his exercise upon hot-pressed paper. Each candidate is also provided with a half-imperial sheet of paper for rough work.

Candidates must enter their names and examination numbers on the sheets of paper.

Designs executed in chalk or charcoal must be fixed by the candidates immediately after the end of the examination.

Examination in Industrial Design, 1914.

History and Styles of Ornament.

Monday, 25th May.—7 p.m. to 10 p.m.

INSTRUCTIONS TO CANDIDATES.

Candidates need attempt only one question in Section A.

Only one question in Section B. is to be attempted by any candidate. The candidate must select the question relating to the craft selected by him for the purposes of this examination.

Sketches illustrating candidates' answers may be made in pencil or in pen and ink.

Care should be taken by candidates to write their answers neatly and distinctly.

Each candidate is provided with an answer book and four quarter-imperial sheets of paper. The sheets of paper should be used for questions selected by the candidate from Section A.; and the answer book for the question selected from Section B. The candidate's name and examination number should be entered on the answer book and on each sheet of paper.

SECTION A.

1. Give the variations in the arch with characteristic ornamental treatment from Roman to perpendicular Gothic.
2. Give examples, with explanatory notes and approximate dates, of the varying treatments of the Acanthus leaf at different periods.
3. Give examples, with explanatory notes, of the use of Winged Animals in Art at different periods.
4. Give some examples of "Cartouches."
5. Give some description of the earliest form of the loom, and trace its development.
6. State what you know about the introduction of silk into Europe, with approximate dates. Name its place of origin, and also some European towns famous for its manufacture, giving as nearly as you can the dates at which its manufacture commenced in each.

SECTION B.

7. Give some account of modern iron-work for the last 30 years, and its characteristics. Use sketches when required. (*Iron Work.*)
8. Give some account of the development of iron lamp-stands or candlesticks from Roman times. (*Light Metal Work.*)

9. Give some account of Etruscan or Renaissance goldsmith's work, with sketches. (*Gold and Silver Smithing.*)

10. Give some account, with thumb-nail sketches, of the artistic treatment of jewels in the Tudor period. (*Jewellery.*)

11. Give some account of the styles of design and methods of execution in the enamel work of the middle ages. (*Enamelling.*)

12. State what you know of the art of die sinking. (*Die Sinking.*)

13. Give some account of the various methods of wall-painting used in different periods. (*Painting and Decorating.*)

14. Trace the development in design and technique of stained glass in the Gothic period, giving sketches when necessary. (*Glass Painting or Stained Glass.*)

15. Give some sketches of historic examples of wood-carving with their approximate dates and the names of the countries or cities in which they were executed. (*Wood Carving.*)

16. State the circumstances which have modified and developed furniture from Egyptian times to the present day. Illustrate your answer by sketches. (*Cabinet Work.*)

17. Describe the characteristics of Hispano-Moresque Pottery. (*Pottery.*)

18. Give some account of the styles of tile decoration in England from early times to the end of the 16th century. (*Tile Painting and Modelling.*)

19. Give some account of Jacobean embroidery with its chief characteristics. (*Embroidery.*)

20. Give some account of the change in female dress from Georgian to early Victorian times. Illustrate with sketches. (*Dress Design.*)

21. Give the names of three places in the British Isles, or three on the Continent, where lace is manufactured, with the names and distinctive qualities of the kind of lace there manufactured. Also state which of these are "bobbin" or "pillow," and which are "needle-point" lace. (*Lace-making.*)

22. Describe some European woven fabric, stating the style, material, place of origin, and approximate date. Illustrate your answer by a sketch. (*Linen, Silk, or Cotton Weaving.*)

23. Give some account of cotton printing in England. (*Cotton Printing.*)

24. Describe and illustrate the difference between the treatment of leaves and flowers in the illuminations of the 13th and 14th centuries and that of the early Renaissance. (*Illumination.*)

25. Give sketches of the characteristic styles of some leading bookbinders, stating their names and approximate dates. (*Book Binding.*)

Examination in Industrial Design, 1914.

Elementary Design.

Tuesday, 26th May and Wednesday, 27th May—7 p.m.
to 10 p.m. each evening.

INSTRUCTIONS TO CANDIDATES.

Candidates need not attempt both questions 1 and 2, or both questions 7 and 8.

The exercises may be executed in water-colour monochrome or ink, as desired. Pencil lines should not be left to form part of the designs.

Care should be taken by candidates to write their answers neatly and distinctly.

Each candidate is provided with an answer book and three quarter-imperial sheets of paper. Exercises 1, 2, 3, 4, 6, and 9 should be worked in the answer book, and the remaining exercises on the separate sheets of paper. The candidate's name and examination number should be entered on the answer book and on each sheet of paper.

Each candidate is provided with a half-imperial sheet of paper for rough work.

SECTION A.

1. Explain the difference between a "Counterchange" and an "Interchange," giving a definition of each. Use sketches in illustration of your answer, and if any of these are in an historic style, give the name and approximate date.

2. Give definitions of "Foliated" and "Floral" designs with sketches as examples of each, and state in what they differ. If any historic instances are used by you, give the names of the styles, their places of origin, and approximate dates.

3. Give a definition of an "all-over" repeating continuous pattern. Sketch some historic examples in the craft selected by you for the purposes of this Examination, and give the names of the styles, their places of origin, and approximate dates.

4. Explain the limitations, with reference to the craft selected by you for the purposes of this Examination, which govern design in that craft caused by its material, manufacture or technique.

SECTION B.

5. Draw in outline a simple pattern or object three inches high, enlarge this up to four and a half inches, reduce it to two inches.

6. Explain the essentials of an intelligible working drawing for the craft you have selected for the purposes of this Examination, and the methods and processes the manufacturer or craftsman would employ to carry out the designer's intentions.

SECTION C.

7. Write out in Roman letters and Roman numerals "London in 1914" framed in with a line.

8. Write out, not in Roman characters, the words "The Kingdom of Great Britain and Ireland in the 20th century."

9. Give a short description with thumb-nail sketches of the developments of armour from classic times till its disuse.

10. Design a Winged Heraldic Animal in a square space, marking the space.

Examination in Industrial Design, 1914.

(For Crafts not involving Modelling.)

Drawing from Historic Ornament.

Monday, 8th June.—7 p.m. to 10 p.m.

INSTRUCTIONS TO SUPERINTENDENTS.

The arrangement of the candidates' seats, opposite and about 3 feet away from the places for hanging up the casts from which the candidates are to draw, should be completed one hour before the Examination begins. Not more than two or at most three candidates should draw from one cast. Each cast should be lighted *from the left* by only one good light.

The boxes containing the special casts sent by the Board for use for this subject must be opened in the examination room not more than one hour before the beginning of the Examination. The casts must be then hung up in the appointed places; and the arrangements completed half an hour before the Examination begins.

Drawings made from any other casts will not be considered by the Examiners.

Pieces of paper or other material on which to rub crayons, stumps, &c., in connection with powdered chalk may be used by candidates at this Examination.

Candidates who have executed their drawings in charcoal must "fix" them, and Superintendents should allow sufficient time for this immediately after the end of the Examination.

INSTRUCTIONS TO CANDIDATES.

1. Candidates are required to make a shaded drawing from the cast hung before them.
2. The drawing, which may be in pencil, chalk, charcoal, pen and ink, or water colour, must be made on the half imperial sheet of paper supplied by the Board of Education.
3. The drawing must not be of the same size as the cast, but should be sufficiently large to fill the paper fairly.
4. It is suggested that candidates should first block in the masses of light and shade of the whole cast, and afterwards finish as much as possible. Credit will be given for knowledge of the principles of light and shade as shown in the blocking in of the masses.
5. Any candidates who have made their drawings in charcoal must "fix" them, and they will be allowed time to do so immediately after the end of the Examination.
6. The chalk-holder or pencil may be used to estimate the relative proportions of the parts of the cast to be drawn, but only by holding it between the eye and the cast. All other forms of measuring are strictly forbidden, as are ruling, and other mechanical means of execution.
7. Candidates must enter their names and examination numbers at the top of the sheet of drawing paper.

Examination in Industrial Design, 1914.

(For Crafts involving Modelling.)

Modelling from Historic Ornament.

Monday, 8th June, and Tuesday, 9th June, 7 p.m. to 10 p.m.
each evening.

*(CASTING to be done by the candidates on Saturday, 13th June,
2 p.m. to 10 p.m.)*

INSTRUCTIONS TO SUPERINTENDENTS.

The Superintendent must arrange that the necessary clay slabs are duly prepared, are in a fit condition for working on by the candidates, and are placed on easels or suitable stands in the positions to be taken up by the candidates. A copy of the

label on which the candidate is to fill in his name and examination number, and which is to be attached to the model when finished, must be supplied with each slab of clay at the beginning of the Examination.

The boxes containing the special casts sent from the Board to be modelled by the candidates must be opened in the examination room not more than one hour before the beginning of the Examination. The casts may be fixed on turn-tables, or tables such as are generally used in modelling, or they may be hung upon light easels which may be moved.

Not more than two or at most three candidates may work from one cast.

The casts must be placed in a good light.

The arrangements must be completed half an hour before the Examination begins.

Five minutes before the Examination begins the Superintendent must inform candidates that—

- (i) they are required to model in high relief, upon the slab of clay, the cast placed before them ;
- (ii) the model is to be of the same size as the original cast, and compasses or callipers may be used ;
- (iii) they are required to incise clearly upon the clay their examination numbers ;
- (iv) they may remove the cast with a view to comparing it with their own work ;
- (v) they will not be permitted to work upon the clay models on the casting day.

INSTRUCTIONS AS TO CASTING THE CLAY MODELS.

The models must be locked up by the Superintendent upon the conclusion of each day's examination.

At the close of the Examination on Tuesday, 9th June, the Superintendent must remind candidates of the day and time appointed for casting their models.

On the day appointed for casting, the candidates should be informed—

- (i) that they may not work upon their clay models ;
- (ii) that their casts must not be coloured in any way.

As soon as the candidates have cast their works, they should attach to them securely with string the labels on which they have entered their names and examination numbers.

The original casts, supplied for the use of the candidates, need not be returned to the Board.

Examination in Industrial Design, 1914.

Original Design (*for Crafts not involving Modelling*).

Wednesday, 17th June, and Thursday, 18th June, 7 p.m. to 10 p.m. each evening; and Friday, 19th June, 7 p.m. to 9 p.m.

INSTRUCTIONS TO CANDIDATES.

Each candidate is required to make a design on the subject indicated under the name of the craft selected by him for the purposes of this Examination.

No candidate will be given any credit for a design for a subject specified in respect of a craft other than the craft in connection with which he has applied to be examined.

Each candidate is required to state on his paper the estimated cost of carrying out his design; or, where this is not practicable, to state what are the factors determining the cost of his design.

If the design is completed by an outline, the outline must be put in by means of pen or brush, not pencil; and on no account must pencil lines be left to form part of the design, except in the case of furniture, carving, or other work in which it is the practice to make designs in pencil.

The drawing must be clean, precise, and workmanlike; it should be as much as possible a working drawing.

The colours chosen should be such as can readily be obtained by the process, and in the material, for which the design is intended.

Each candidate must enter his name and examination number in the space provided on the sheet of paper.

Each candidate is supplied with a half-imperial sheet of paper for rough work.

ENAMELLING.

Design in colour a clock-face. Name the metal or metals employed, and also the method of enamelling employed.

Or,

Design a communion paten. Name the method of enamelling employed.

PAINTING AND DECORATING.

Design two spandrils showing the arch beneath. The spandrils to be filled with ornament. The scale to be stated and full-size detail of a portion given.

STAINED GLASS OR GLASS PAINTING.

Design in colour a two-light trefoil-headed window with a quatrefoil as tracery, each light containing a panel or panels with a single figure; or the figures may be placed directly on quarries without a panel framing. Lights, 6 feet 6 inches by 1 foot 9 inches.

Or,

Design a figure-subject on a plain quarry background for a rectangular window measuring 7 feet by 3 feet 6 inches. Scale 2 inches to a foot; and saddlebars to be shown.

EMBROIDERY.

Make a design for a long cushion cover 2 feet by 1 foot.

Or,

Design in colour a circular figure panel in a square shape, showing, if necessary, the treatment of the spandrils.

ILLUMINATION.

Write out the following words and sketch an appropriate border:—

“O Proserpina,
For the flowers now, that, frightened, thou lett'st fall
From Dis's wagon! Daffodils
That come before the swallow dares, and take
The winds of March with beauty; violets, dim,
But sweeter than the lids of Juno's eyes,
Or Cytherea's breath; pale primroses
That die unmarried.”

BOOKBINDING.

Design a book-cover and back based on either geometrical or interlacing forms, with floral or sprig detail.

SILK WEAVING.

Design a “floral” pattern for a dress silk. Only three colours may be shown in your design. You must use the ordinary trade measurements. Your drawing may be full size or to a scale of not less than 6 inches to 1 foot. If necessary, show the working of the repeat by a small sketch.

LINEN WEAVING.

Make a design for a linen damask serviette. State the scale to which your drawing is made.

COTTON WEAVING.

Make a design showing two colours only (one to be for the ground) for a cotton fabric 30 inches wide.

LACE MAKING.

Design a border for machine-made lace. The design to be 5 inches deep with a repeat of 2 to 4 inches. One repeat only need be completed, but a second must be indicated. The drawing is to be full size.

Or,

Design the corner of a hand-made lace handkerchief. The handkerchief to be either 8 inches or 10 inches square. The drawing is to be full size.

COTTON PRINTING.

Design a foliated pattern (introducing seed-vessels or fruit, but *not* flowers or buds) for four or five printings.

Draw to any scale which enables you to show one repeat on your paper and state what this scale is. The working of the repeat may be shown by a small sketch. You must use the ordinary trade dimensions of the material and state what they are.

DRESS DESIGN.

Make a design for a coloured silk and white chiffon evening dress. Embroidery may be used as decoration. Make enlarged drawings of any necessary details and state the scale to which these drawings are made.

CABINET WORK.

Make a design for an oak cradle, 3 feet long, mounted on rockers. The height and width are optional, but must be clearly shown. State the scale to which your design is made; it must not be less than 3 inches to 1 foot, and you must give a side, and either one or both end elevations as may be required by the nature of your design. All necessary details of construction, sections, mouldings, &c., must be drawn to full size. The design may be original or founded on some historic style. If you choose an historic style give the name and date.

Examination in Industrial Design, 1914.

Original Design (*for Crafts involving Modelling*).

Wednesday, 17th June, and Thursday, 18th June, 7 p.m. to 10 p.m. each evening; and Friday, 19th June, 7 p.m. to 9 p.m.

(*CASTING to be done on Saturday 20th June.—
2 p.m. to 10 p.m.*)

INSTRUCTIONS TO CANDIDATES.

Each candidate is required to make a modelled design of the subject indicated below under the name of the craft selected by him for the purposes of this examination.

No candidate will be given any credit for a design for a subject specified in respect of a craft other than the craft in connection with which he has applied to be examined.

The modelling must be clean, precise, and workmanlike; a merely suggestive sketch will not suffice.

Each candidate is required to state on a sheet of paper, which will be given him for the purpose, the estimated cost of carrying out his design; or, where this is not practicable, to state what are the factors determining the cost of his design. The candidate should be careful to enter his examination number and his initials on the sheet of paper.

As soon as each candidate has cast his work he should attach to it securely with string the label showing his name and examination number.

CASTING.

Candidates may employ professional moulders or other persons skilled in casting, to cast, or assist in casting, their works on the days appointed for that purpose.

No work may be done upon the clay models on the casting days.

The casts are not to be coloured in any way.

IRON WORK.

Draw or model a design for a wrought fire plate-rack and fire-irons. If the design is modelled, the model may be of full size; if drawn, the scale to which it is drawn should be stated.

LIGHT METAL WORK.

Make a modelled design for a copper fire-screen, *or* for decanter stands.

GOLD AND SILVER SMITHING.

Make a modelled design for a silver flower-holder to stand on a dining-room table.

JEWELLERY.

Draw or model a design for a neck-chain and finger ring, *or* for a lady's card case.

DIE SINKING.

Model a design for the reverse of a circular medal, 2 inches in diameter, to be awarded for proficiency in horticulture. The reverse must show a label or cartouche to take the name of the recipient. The design must have some direct bearing on the purpose of the medal. You may make your model to any scale you please, but you must state what this scale is.

WOOD CARVING.

Model a design for an overmantel to contain a looking-glass or picture.

Or,

Model a design for the carved back of a dining-room chair of the ordinary size. You may also make a drawing of the chair, if you desire to do so.

POTTERY.

Make a modelled design of a covered vegetable dish, *or* of a circular medallion, 2 feet in diameter, with figures.

TILE PAINTING AND MODELLING.

Design a bath-room tile in yellow and white. Model and show its repeat. The tile is to be of ordinary trade dimensions.

